VIENNA'S MUSICAL SITES AND LANDMARKS

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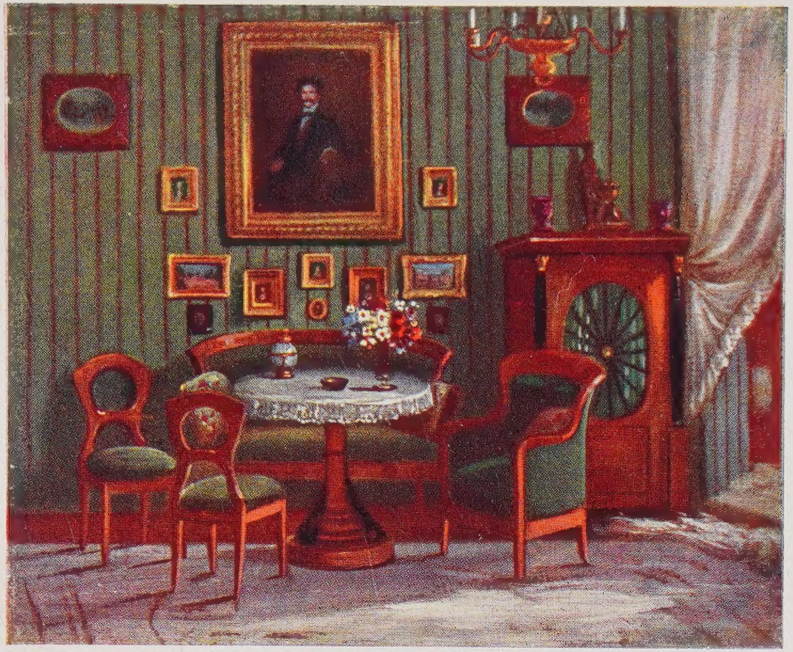
Published by W. J. Knoch, Vienna I., Stephansplatz 2
Publishing Agents: R. Lechner, Vienna I., Graben 31
Printers: J. N. Vernay Co. Ltd., Vienna IX.



Johann Strauss' room

VIENNA'S MUSICAL SITES AND LANDMARKS

BY

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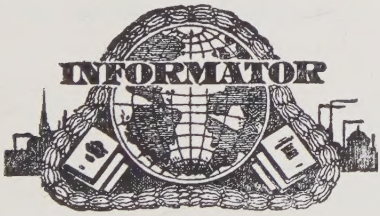

KNOCH'S INFORMATOR EDITION
VIENNA 1927

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WIEN

Thou city of fair women, wine and song,
Where memories of Mozart thickly throng,
Where Gluck first fitly word and tone allied,
Where richly flowed of Haydn's strains the tide,
Where Schubert, thine own son, first saw the light,
Where Brahms and Bruckner chose to live and
write,
Where Johann Strauss the river glorified
Whose azure floods thy suburbs roll beside
That breathe of Beethoven, loved haunts of his –
To thee this booklet dedicated is. –

Preface

A preface is meant to be read before the book that follows it. However, it is often read afterwards, always a sign that the book has been interesting. Its purpose is not always quite clear, for if it tells what is to follow, this can be said in the introduction. Often the preface is but an excuse. In the present case it is none of all these, and only intended as an acknowledgment to those who have gone over the same ground before me.

To the many English speaking persons who have at one time or other visited Vienna, or purpose to do so at some future time, the sites and landmarks connected with the great musicians who lived in this city may be of interest, and it is to these that this book is particularly addressed, although even those, who have never had and never will have the privilege of visiting this most musical of cities, may like to hear of the places where her heroes of music dwelt.

Sources of valuable information have been writings by Dr. Ernst v. Decsey, Richard Groner, Karl Kobald, Prof. Robert Lach and Prof. Richard Wallaschek, to whom I am indebted for much saving of time and labor.

The Writer.

General Review.

> "...tongues in trees, books in the running brooks, sermons in stones..."
>
> *As you like it.*

"Sermons in stones!" Verily, such speak to us from the walls of the houses in which the illustrious dead once lived and had their being, where they created the immortal works that carried their names throughout the world and made them household words wherever music is cherished. Vienna, most musical of cities, is pre-eminent in these sermons. They are contained in but a few words inscribed on tablets affixed to sites to commemorate that genius once held its sway there. Only a few words, and a name that calls up visions of what had been inspired there and brings nearer to us the remote existence of those who have lived only in our imagination. We realize that they have once actually walked the earth, human beings like ourselves, but with the Olympian fire in their souls. Perhaps in no other city of

the world are there so many of such tablets to be found erected by reverent posterity, and so many places hallowed by the memory of the great whose haunts they once were. It is the purpose of these pages to visit these sites and to recall the connection with them of those who once frequented them, those veritably of the city herself, or drawn there by the attraction she has ever possessed for those who loved music and made it. Many names of the streets and squares in the city of Vienna also recall the famous men who were once among her denizens, a pretty custom, in itself a bit of education and to be far preferred to the prosaic numbers and letters given to thoroughfares in less romantic cities.

A particularly brilliant constellation of Vienna composers is that consisting of the bright stars in music, fixed stars for all time, Gluck, Haydn, Mozart, Beethoven and Schubert. These, linked one to the other, constitute a chain, so to speak, having successively been contemporaries, the period in which they lived beginning in 1714 and terminating in 1828. Thus Gluck and Haydn knew Mozart personally, to whom Beethoven came from Bonn, his native city, in 1787 as a would-be-pupil. Schubert, the only genuine Viennese of the five known as the Vienna classics of music, saw Beethoven only

when the latter was suffering from his last illness, and he was one of the mourners who followed him on his last journey. These two, Beethoven and Schubert, are nearest to us in point of time, their presence seems to linger in their favorite haunts, the beautiful suburbs of Vienna. There Beethoven harkened to the sounds that he reproduced so wonderfully in his "Pastorale", Schubert heard in the rustling of the leaves on a moonlit night the soft harmonies of his "Serenade", and in the wailing of the wind when it roared through the branches of the trees, the weird strains of the "Erl King".

But long before them had Vienna been the chosen home of musicians, had the gay city on the Danube resounded with song. As far back as the fifth century, 480 A. D., a certain Moderatus lived in Vienna, then called Vindobona, acting as the leader of a choir. It was at the period of the Migration of the Peoples and amid the uneasy accompanying times. It may be fitting to speak here of what constituted music at that remote age. It then consisted mainly in the Gregorian chants, religious music such as is still to be heard in the Catholic churches of the present day, and of simple folksongs, many of which still survive in more elaborate arrangements. According to the peoples

who successively populated the country at that time, Celtic, Germanic and others, the character of the folk-songs changed. In these, as in more artistic music dating from later centuries and from the Middle Ages, we find a rather monotonous repetition of three, four and even five tones, a simple melody moving within them, ascending and descending. The subjects of the songs are chiefly the events of the day, battle hymns, mourning for a dead consort, or even riddles of a primitive nature. Austria in particular was rich in events adapted for song. Wandering minstrels chanted of the deeds of Siegfried and Dietrich von Bern, and carried them from place to place until they were known to every child and sung in the family of an evening when gathered about the fireside. There were also musical productions of a more complicated kind, chiefly in the monasteries in the surroundings of Vienna, religious institutions in which singing and instrumental music were greatly cultivated and whence the culture of the times proceeded. Thus in the Cistercian Monastery in Lower Austria there was a special room devoted to music notation and a device for manifolding it. But it was not long before the musical life of Vienna attained to a period at which it flourished in a remarkably high degree, when under the reign of the Baben-

bergs it was greatly cultivated and patronized by the Dukes of that name. This was from the 12th to the 14th century, and during that time some of the most famous minnesingers, or singers of love, sojourned in Vienna. The first of these was Reimar, surnamed "the Old", to distinguish him from the later minnesinger Reimar of Zweter. He had his habitation in Vienna from 1180–1203. The influence of his sentimental love songs and artistic example are to be seen in the early works of Walter von der Vogelweide, the greatest master of minnesinging. His many songs and poems glorified deeds of valor, love and fidelity. In some of these he praises Vienna in eloquent terms, which city even at that time already held a leading position as a center of music. Many German and Austrian countries have disputed the honor of his birth. It is certain, however, from his own words, that Austria had the most right to this distinction, for he says: "In Austria it was that I learned to sing and to say" ("singen und sagen"), meaning that he found the words to his songs there as well. It is certain that he sojourned twice in Vienna, under Frederic the Catholic whose death he deeply lamented, and later under Leopold the Glorious. In his life as wandering minstrel, Lower Austria and the court at Vienna were the only resting places.

There he spent the years of his youth, and later, in his rhymes, he reverts to them longingly. In them he displays an intimate acquaintance with the lovely landscapes of Austria and the pleasures of its capital, so that he may be justly considered as belonging to the group of famous Vienna musicians. His songs were listened to with rapture in the royal castle at Vienna and in that on the Leopoldsberg. These two sites may be regarded as the first of Vienna's musical landmarks with which this book will deal. The stronghold in the city was erected about the middle of the 12th century and occupied the spot on which a splendid bank building now stands, it in turn having succeeded the building where the Austrian Ministry of War was domiciled for many years. This was still in part the old castle which Duke Heinrich, surnamed Jasomirgott, had built as a bullwork against the Magyars and as a residence for himself and his court. It was a veritable stronghold, a massive structure with four towers, draw-bridges, rampart and moat, the last mentioned still preserved in the names of the streets Graben and Tiefer Graben which mark the part of Vienna where it stood. The fashionable promenaders along the Graben, that favorite noon-day resort of the Viennese, with its glittering show-windows where wonder-

Leopoldsberg. In the foreground Brahms, resting after a long walk

ful wares are seductively displayed, are a very different sight from the wild hoards against which the one-time defence was intended. The stronghold on the Kahlenberg, in which so many of the minnesingers chanted their sentimental rhapsodies, still remains preserved in some measure. That part of the mountain is now known as the Leopoldsberg, having received this name when, in 1690, the chapel, for which Emperor Leopold I had laid the corner stone in 1679, was completed and dedicated to his patron saint, Leopold. The mountain lies to the north of Vienna, and it is but a moderate climb to the summit on whose extended level a large hotel was erected in 1871, now a favorite summer resort and easily accessible from the city. The view from there of Vienna at night with her thousands of sparkling lights is beautiful in the extreme. Mozart spent many hours there. A pretty legend is connected with the castle on the Leopoldsberg. The young Margravine Agnes, while standing at one of the windows with her husband on her wedding night, had her veil carried away by a gust of wind. It was a prized possession, and she exclaimed that were it found she would have a convent erected on the spot. She kept her vow and the convent Klosterneuburg marks the site where the veil was found many years afterwards.

Returning after this digression to Walter von der Vogelweide, it should be recorded of him that, when in his later years the minnesinger Neidhart von Reuenthal, a Bavarian nobleman who also sojourned at the Vienna court and won universal favor there by his skilful arrangements of popular dancing song-measures, thrusting into the shade not only the productions of other minnesingers of the time, but those of the famous Walter himself in particular, the latter complains bitterly of this change in public opinion and of the contemporary bad taste. He despises the new style and in his writings speaks of it among other words in the following: "Courtly and fine singing is now replaced by coarse sounds. May God put the innovators to shame! The dignity of minnesinging is debased, and at this all its friends are a-sorrowing." In spite of his wrath he must laugh at the silly folk who are so pleased with their own noise. They behave like the frogs in a pond who delight in their own quacking, while the nightingale ceases her songs in discouragement. Indeed, there cannot be a greater contrast than between Walter von der Vogelweide's deeply serious and solemn strains, and Neidhart von Reuenthal's frivolous, often coarse songs and their light and tripping measures. For the first time, however, we find in these

measures the characteristic note of Vienna music, its mixture of lightness, gaiety, pleasure in life and delightful humor, a little sadness, withal, here and there. This note is to be found many centuries later in the music of the Vienna classics and it is particularly marked in the waltzes of Lanner and the older Strauss, coming to full expression in the younger. From the lays of the minnesingers more melodies have come down to us than words of the songs. When the University of Vienna was founded in the year 1365, the students there began to play a notable part in the musical life of the time. They roved through the streets at night, singing to the accompaniment of various musical instruments. Songs of the guilds also spring up; the peasants have to submit to pleasant mockery and the peaceable citizens have to put up with witty verses at their expense, in which the prudish maiden and the betrayed husband are ever recurring figures. All the country rings with music. Later, when Emperor Maximilian ascended the throne (1493), he made lavish gifts to the University and founded the "Hofkapelle" (Court Orchestra), on July 7th, 1498, thus giving the musical endeavors of the public a center around which Austrian music gradually crystallized.

Those interested in the musical history of

the minnesinger period and of the succeeding centuries will find highly valuable material in the splendid collection of music in possession of the National Library in Vienna, housed in the Albertina building. It consists of manuscripts by noted composers, priceless music prints, musical instruments and literature pertaining to music. Among this collection there is further a whole series of autographs and copies of the compositions by the Emperors Ferdinand III to Charles VI of Austria who fostered music so greatly at their courts. There, in what is now one of the most important business districts of the city, resounded the strains of beautiful music, and those who took part in its delights little dreamt that is was to be succeeded centuries afterwards by the shrill warning signals of motor cars and the rattle of the autobuses. They were still farther from dreaming that the air would be filled by a noiseless music carried even into humblest homes, so that the poorest might enjoy what was at that time reserved for the high-born.

Although music was generally much cultivated in Vienna, the finer art was practised solely by the clergy, and the orchestra attached to the court had a priest as conductor; and even later, when singers and instrumentalists of the laiety also were employed in the

orchestra, the lead, however, was still in the hands of a priest, Georg Slatkonia, and remained there even after he became Bishop of Vienna. The institution of this court orchestra was of inestimable importance for Vienna and for the entire musical life of Europe as well, inasmuch as it accompanied the Emperor on weighty state journeys, and it maintained its ascendancy for more than four centuries. The improvement of the instruments serving for religious music progressed together with the mentioned musical organisation. The first organ of greater dimensions was erected in the choir of St. Stephan's Cathedral in the year 1505.

No wonder that Vienna continued to be a point of attraction for musicians, though we find among them no names of great importance until the year 1750, when Christian Willibald Gluck came to the Austrian capital, the first of the five great Vienna classics who lent to her such surpassing lustre for all time.

The old city on the Danube, the musical life of which we have traced in the foregoing as far back as the fifth century, grew to be the center of all European musical doings from the second half of the eighteenth century and through the early decades of the nineteenth. Vienna became the undisputed capital of the musical world. This period began with the performance of

Gluck's "Orpheus" on October 5th, 1762, and lasted until the death of Schubert on November 21st, 1828. It is certain that the beauty of the landscape among which Vienna is so favorably situated, the lovely slopes of the hills overlooking the silvery band of the Danube, hills which in the summer bear the countless vines heavy with grapes, exercised their charm on the five great masters of music, Gluck, Haydn, Mozart, Beethoven and Schubert.

The interest for music displayed during the period above mentioned by reigning sovereigns and the nobility had no little influence on the great extent to which the art then flourished in Vienna.

Reichardt, musical leader at the Prussian court, who visited Vienna in 1783, writes: "The court cultivates music passionately, the nobility have an inordinate love and knowledge of music." This great interest in music, as we have seen, was already taken at an earlier period of Austria's history by Leopold I, Joseph I and II, the former two of whom were themselves writers of music. It has already been stated that compositions by them are among the collection of the National Library in Vienna. Emperor Joseph II had received an excellent musical education and never failed to devote an hour to music after dinner. The Emperor

was a good performer on the piano and on the violincello and, when necessary, lent his voice to a singing part. The Emperor's brother, Archduke Maximilian, was leader of a small orchestra and often gave concerts in the park of Schönbrunn, at which the nobility and many burghers of Vienna were listeners. The taste of the time was chiefly for Italian music, and the Emperor in particular, whose teacher Salieri had been, was decidedly partial to the music of Italy. The Emperor Francis was also a great lover of music, and at his country seat, the castle of Laxenburg, concerts under Salieri were given at which he played the first violin.

Concerts were also given in the so-called Ritter- or Zeremoniensaal (Knights or Ceremony Hall) of the Hofburg, as the royal castle in Vienna was called, and in the Favorita, at present known as the Theresianum, an educational institute for boys. This large building is situated on the Favoritenstrasse to which it gave its name. It was first known by the name of Favoritenhof and was begun by the Emperor Matthias in 1615, intended by him as a summer residence. He did not live to see its completion in 1623. The Favorita, as it was afterwards briefly called, was later the country resort of many Austrian sovereigns. It must be remembered that at that time this part of the

city lay far out in the suburbs among fields and woods. In 1683 the original building was burnt upon military order when the Turks invaded Vienna. It was afterwards re-erected on the same spot and then became the scene of brilliant court festivities, the staff of servants often exceeding the number of two thousand. In 1740 Emperor Charles VI died in its walls, and his daughter, the Empress Maria Theresia, never re-entered the Favorita, chosing Schönbrunn as her summer residence. In 1746 the Favorita was sold to the Jesuits, binding them to establish a Collegium Nobilium. This was munificently endowed by the Empress and thereafter received in her honor the name of Theresianum. At present it is still known by this name and is, as above stated, an educational institution for boys, after having passed through the hands of a number of various religious orders. Where once the highest of the land held their stately reunions, merry boyish voices and laughter now resound. The extensive grounds surrounding the building contain a swimming bath to which outsiders are now admitted.

Schönbrunn was so named because the Emperor Matthias, while hunting in the vicinity of what was then known as the Katerburg, came upon a sparkling spring of water which because

of its beauty he designated as „schönes Brünnlein“. Many buildings of inferior size and beauty preceded the present castle which was much enlarged and improved by the Empress Maria Theresia. It was completed in 1750 and the gardens laid out with increased splendor. The trees bordering the lanes which radiate from the main avenue have their branches cut in the French fashion of the gardens at Versailles. In 1752 the menagerie was established, in 1780 the lovely structure of the Gloriette finished, in 1763 the little house theater built and in 1777 the Obelisk erected on which episodes from the history of the Habsburgs are represented in hieroglyphics graven into the stone. At the same time the bridge leading to the main portal of the castle was built across the river Wien. A Vienna paper of that day writes: "Whosoever wishes to find real enjoyment, let him wander with the current along the bank of the Wien river (now enclosed, with the Electric Stadtbahn running in its bed) to the castle of Schönbrunn." Members of the royal family took part in the plays and operas that were produced in the pretty little baroque theater there. Among other entertainments there, a piece was played on the occasion of the marriage of Joseph II to Princess Josepha of Bavaria, for which Metastasio, the court poet,

wrote the text and Chevalier v. Gluck the music. It was called "Il Parnasso confuso" and is described as follows: "When the curtain swings apart, a laurel grove is seen where the three Muses, Melpomene, Erato and Euterpe are dreamily seated. Apollo appears and reproaches them for being so idle on the day that sees the union of the Emperor with the Bavarian Princess. He admonishes them to action. Together with the Graces and Cupids of Olympus the Muses descend to the earth and join in a jubilant chorus."

Pieces of this kind alternated with archaic plays in which shepherds and shepherdesses enacted their love episodes. At the time of the Vienna Congress, in 1814, when Napoleon had his quarters in Schönbrunn, the castle was again the scene of music, dancing and acting. It is interesting to note that the pretty little theater, which at that time heheld such scenes of splendid court entertainments and remained closed afterwards for many years, was re-opened some years ago. The fostering of music by royalty found an echo among the nobility, with the members of which Gluck, Haydn, Mozart and Beethoven entered into close relations. The most distinguished nobles of that day kept their own private orchestras, and we find names among them of still existing families,

Schönbrunn with Glorietta

such as Schwarzenberg, Liechtenstein and Lobkowitz.

The name Lobkowitz is closely connected with the composer Gluck, for it was a Prince Lobkowitz who became the young man's patron and was the means of his coming to Vienna. On a Sunday afternoon in the summer of 1731, the peasants of a small Bohemian village near Prague were engaged in merry-making at the inn. On the raised platform a youth of some 17 years enthusiastically passed the bow across the strings of his violin, bringing forth strains to which the lads and lasses swayed rhythmically. These strains were of such peculiar grace and beauty as to attract the attention of a tall, distinguished-looking man in hunting garb who had suddenly appeared in the doorway and remained standing there to listen. When the dance ended he addressed a few words of acknowledgment to the young violinist and then departed. At the close of the evening, when the young player was about to take his leave, the hostess gave him a basket full of eggs in payment for his services, and he gladly accepted it in place of the money which she stated with some embarrassment that she was short of just then. On the following Sunday morning the same distinguished-looking man might have been seen sitting in his pew at church. Wonderful tones

from the organ struck him greatly, and after the services he asked that the player be presented to him. What was his astonishment to recognize in the blushing young man who stood before him the fiddling youth of the inn. "What is your name?" he asked. "Christian Willibald Gluck," replied the young man. "My father is forester on your Lordship's estate." "What," exclaimed Prince Lobkowitz, for he it was, "the son of my good old Gluck? And how is it that you play at inns and in churches?" he asked. "My father wishes me to have a college education, but he has not the means to pay for it. I have a number of sisters and brothers for whom he must provide, and therefore I try to earn enough to pay for myself by my playing." "You are greatly gifted musically," said the Prince, "your future shall be my care. I return to Vienna in a few days and will then send for you." With these words the Prince departed, leaving the young man in a happy frame of mind.

The long series of concerts by private orchestras in the houses of members of the aristocracy was begun by Field-Marshal Prince Joseph Frederic of Saxony and took place in the Auersperg palace every week, chiefly under the leadership of Gluck. This mansion is still to be seen in the Auerspergstrasse, but bears

little resemblance now to what was its aspect at that time. It was then surrounded by a massive iron railing, interrupted by 23 great stone columns which separated the building from the so-called Glacis or bastions encircling the old town where now the beautiful Ringstrasse has replaced these former ramparts. The most prominent members of the opera and church choirs took part in these musical performances, and the works performed were by such composers as Gluck, Tartini, Jomelli and other noted contemporary musicians. During the summer, when Prince Joseph Frederic sojourned in his country seat, these concerts were continued there.

Another famous site of music in Vienna was the palace of Prince Eszterhazy in the Wallnerstrasse. It was the center of the music loving men of genius during the winter, at which season the Prince brought to town his private orchestra from Eisenstadt, together with its leader Joseph Haydn. It is well known that Haydn wore the livery of his employer, Prince Eszterhazy, and had to wait in the ante-chamber of the palace for the Prince's commands. Where this palace now stands, the Babenberg Duke Leopold the Holy formerly had a hunting lodge, and a Latin inscription on a tablet affixed to the house commemorates the fact.

The musical entertainments instituted by Baron Gottfried van Swieten, son of Maria Theresia's famous body physician, Gerhard van Swieten, were celebrated. He was considered one of Vienna's finest musical connoisseurs and played a great part in the musical life of the day. At his residence in the Renngasse, the building in which the Rothschild banking offices are now situated, compositions little known at that time were mostly performed. The concerts took place on Sunday foorenoons, and Mozart took part in many of them, officiating as their conductor after the death of Starzer, the former leader. The great performances here of Händel's Oratorios are memorable. The cost of these was defrayed by the music loving aristocracy. Van Swieten was one of the first prominent persons with whom Beethoven came into touch after his arrival in Vienna in 1792. Van Swieten liked to have the young pianist play Bach fugues to him, but had little predilection for Beethoven's style, his taste having been formed on Haydn and Mozart.

The musical productions in Prince Schwarzenberg's palace were among the most enjoyable of that time. There Haydn's "Creation" and the "Seasons" had their first performance. The splendid palace was composed of a number of buildings, situated on the Neuer Markt, which

were bought by Prince Eusebius Schwarzenberg about the middle of the 17th century and converted into a luxurious residence for himself. In 1894–1897 elegant apartment houses replaced the old palace which had stood about where the Hotel Meissl & Schadn is now to be found.

Another Schwarzenberg palace, erected as a summer residence on the Rennweg in the first quarter of the 18th century by Prince Adam Schwarzenberg, remains in its original form and commands a fine view of the city, the Kahlenberg beyond it and the surrounding country. The terraced park is open to the public during the summer months and constitutes one of Vienna's many fresh air reservoirs. Crumbling stone figures of cupids and other mythological characters decorate the grounds, and century old trees, memorials of the forest that once existed here, afford welcome shade in the sunny days of summer. Two ponds add attraction to the scenery. Carp are kept in them, and the sight of their shining backs is most amusing as they rise to the surface to snatch at the crumbs thrown to them by the visitors.

In 1798 Haydn brought with him from London the text for the "Creation" and was much in doubt whether to have the work produced first in Vienna or in the British capital. This honor

was reserved for the Austrian city by the action of ten high-minded lovers of music who combined to cover the cost of the production. They gave Haydn the net proceeds of the performance, amounting to 4088·30 florins (about 1640 dollars), paid him 700 ducats (about 1400 dollars) for the original score and gave it back to him with the privilege to sell it to a publisher elsewhere. The "Creation" was first performed on January 19th, 1799, and the "Seasons" on April 24th, 1801. At the latter, for the production of which the same group of music lovers had combined to cover the expense, Haydn himself conducted. This production was reviewed in the "Allgemeine Musik-Zeitung" of Leipsic as follows: "Mute devotion, amazement and loud enthusiasm alternated."

Still another famous musical site of Vienna was the palace of Prince Lobkowitz, Gluck's patron. The Prince was a passionate lover of music and the drama, and kept not only his own private orchestra, but contributed to the support of singers, actors and musicians; indeed, he finally sacrificed to art his entire fortune. Reichardt, the Prussian conductor, in his letters from Vienna calls the Prince's palace the veritable home of music. Entire operas were produced there. In this house, which stood on the present Lobkowitzplatz, Beethoven was a frequent visitor. Reichardt

relates that at any hour the rehearsals could take place there, often several at a time in various parts of the house. He further writes: "On Friday March 3rd, 1809, we had a complete concert performance of my "Bradamante" in the concert hall of the Lobkowitz palace. The Archdukes, the highest nobility, the finest connoisseurs and amateurs of Vienna together with all the local musical conductors were present. I had the pleasure of having as auditors Salieri, Beethoven, Clementi and many other distinguished composers and conductors who happened to be in the city." It was in the Lobkowitz palace that Beethoven's "Eroica" was performed for the first time in 1804. Prince Ferdinand of Prussia was present. Further works by Beethoven produced in this palace were his Symphonies I–III, the Fourth for the first time, the overture to "Coriolanus" and the Piano Concerto in G major.

The high financial circles of the time did not fail to follow the example of the aristocracy. Thus Beethoven's "Eroica" was performed in 1805 at a private concert in the house of the wealthy bankers Würth and Fellner.

Memorable in particular as a site of music and all the arts was the house of Count Fries on the Josephsplatz, now known as the Palais Pallavicini. Artists and scientists were the principal frequenters of this hospitable home, but

the high nobility, as well as persons distinguished in rank or position, were often guests. Large concerts were given, and a splendid house theater served for the cultivation of dramatic art. The motto: "Gaieté et indulgence" was inscribed above the curtain.

All these noble patrons of art were themselves accomplished musicians, and in many of their palaces the servants themselves were not bad performers, being trained to assist both instrumentally and vocally.

At that time music for the public in general was offered in the two court theaters, that next to the royal palace – the Hofburg – and in the Stadttheater situated on the spot where the Hotel Sacher is now to be seen and about where the present opera house stands. The Imperial Redoutensäle in the royal palace were also the site of musical productions, and since Austria has become a republic they serve again for such, the lighter operas being now produced there as a sort of branch of the Staatsoper.

The theater next to the royal palace was reconstructed from some smaller adjacent buildings in the year 1741 by Selliers, the director of the Imperial Opera, who had received the permission to turn them into a theater where public performances could be given. It is reported in the Vienna Diarium that on February 5th, 1742,

the Empress Maria Theresia with her suite attended the opening production there, which was an opera in the Italian language. The opera's name is not mentioned.

The outward form of the theater was changed in 1748, the stage being moved forward toward the Michaelerplatz and a façade built.

Gluck's work in Vienna was principally connected with this theater. From 1754–1764 he directed the orchestra. Previous to that time his opera "La Semiramide" had first been given there on May 14th, 1748, in presence of the Imperial court and was repeated five times in rapid succession. His later operas "Orfeo", "Alceste" and "Paride ed Elena" were likewise produced here for the first time.

Public concerts were also given in this house, called musical academies, forerunners of the later flourishing concert life of Vienna. The first of these academies took place in the year 1750. The Vienna Diarium No. 14 of that year reports in the quaint German of that time: "Since in the coming time of fasting (Lent) all plays and comedies are suspended, there will, for the entertainment of the high nobility and the public, musical academies take place in the theater next the royal palace three times weekly, Sunday, Tuesday and Thursday". This building, later commonly known by the name of Burgtheater,

was afterwards given over entirely to the spoken drama until replaced by the splendid new building on the Ringstrasse. The latter's construction was begun on November 16th, 1874, and a stone from the old Löwel-Bastion, which was once situated here, was built into the foundation. This stone bore the date 1544.

The Kärntnertortheater received this name when re-built on the site of the Stadttheater which was burnt down in 1761. This had been behind the present Staatsoper. It had served for miscellaneous productions under different managers until 1790, but after that was principally devoted to the presentation of operas, operettas and musical comedies.

A third site of no little importance is further to be mentioned, the Theater an der Wien, so named from the river Wien which flowed by.

In 1797 Emanuel Schikaneder, in company with Bartholomäus Zitterbart, established a theater for regular performances in this building. Previous to that time only migratory companies had given performances there. – In 1902 a tall apartment house was erected in front of the old building which had undergone many changes in the course of years. A special distinction attaches to this theater from the fact that the ill-fated first production of Beethoven's "Fidelio" took place there – indeed, while at work on

this opera, the great master had his dwelling in this house.

The Theater an der Wien still represents one of Vienna's leading playhouses and is at present entirely devoted to operettas.

At an earlier period Schikaneder, whose name is known principally as the writer of the text to the "Magic Flute", had owned and directed a theater in the so-called Freihaus which still exists and is known by the same name. It was a rambling old structure with many courts, one of the largest private-houses of Vienna, and contained on an average one thousand inmates. The large tract of lands it covered was at one time in the embrace of two arms of the Wien river. Within this tract a small theater was built and opened on October 7th, 1788, which theater later came into the possession of Schikaneder and is indissolubly connected with the name of Mozart. Beethoven concertized once in this building, playing a piano composition of his own there on October 27th, 1798.

The poet Castelli who, as a boy, was a constant visitor of this theater, long since demolished, describes it in his memoirs as follows: "The building had two stories and looked not unlike an elongated box. Coming from the Schleifmühlgasse into the court, the visitor was faced by the theater building at the right. It

could be entered also from the opposite side through the portal leading out into the so-called "Naschmarkt", in which fruit, vegetables, meat and flowers were sold, a market now removed to some distance off, past and beyond the Theater an der Wien. From this portal a long covered wooden passage led to the theater. The auditorium was painted in simple fashion, and on either side of the stage was a life size figure, one representing a knight with a dagger, the other a lady with a mask."

The above mentioned Freihaus dates in its origin as far back as the year 1642; in the course of years it underwent many changes, was completely burnt down in 1759, reconstructed, and passed through the hands of many owners. In 1913 the work was begun of demolishing the old building with its numerous courts, in one of which stood the summer-house where Mozart composed much of the music of the "Magic Flute". This historical little house has been removed to Salzburg, Mozart's native city, and now stands on the Kapuzinerberg there. The Freihaus at present belongs to a syndicate, the war having interfered with the work of demolition.

A theater erected in 1776, adjoining the palace of Prince Adam Auersperg in the Josefstadt, one of Vienna's districts, was later purchased

by the Prince and converted into a private theater. There in 1786 Mozart produced his "Idomeneus". The still existing Josefstädter Theater in the same district was built in 1788. With this house Beethoven's name is connected inasmuch as, when years afterwards, on October 3rd, 1822, the first season of the newly constructed theater was opened, Beethoven conducted his "Consecration of the House" (Weihe des Hauses). This composition was suggested by the then director of the theater, Carl Friedrich Hensler, who wrote to Baden where the master was staying, asking for a composition to mark the solemn opening of his theater. To his publisher Peters in Leipsic Beethoven wrote: "Scarcely arrived here, I am asked by the director of a theater in Vienna to write some pieces for the opening of his house." For this composition Beethoven used parts of the "Ruins of Athens"; the chorus and the celebrated overture were new.

Among the most interesting events in the history of music may be counted the first performance of "Figaro's Marriage" in the Burgtheater, then called Imperial-Royal National Theater.

When the Italian faction thought to prevent the production of Mozart's new opera, Emperor Joseph II issued the order for its per-

formance in spite of all intrigues. The Emperor was present at the last rehearsal, of which the English singer O'Kelly, who sang the Basilio, writes as follows: "Of all the singers on that occasion only one is still living – – – I myself. It must be conceded that never was an opera better given. I have seen it since at various times in all countries, and well done at that, and still this very first performance is to all others as is light to darkness. All the original performers had the advantage of being personally instructed by the composer, who was at pains to transfer to them his views and his enthusiasm. Never shall I forget his thin animated face. It glowed and shone in holy fire. It is as impossible to describe it as to paint the sun's rays. I remember that Mozart, in a gallooned hat and red coat, stood on the stage and regulated the tempo. Benucci sang Figaro's aria "Non più andrai" with the greatest animation and all the power of his voice. I stood close to Mozart who repeatedly cried sotto-voce: "Bravo Benucci", and when the beautiful passage "Cherubino alla vittoria, alla gloria militare!" came, which Benucci sang with stentorian voice, the effect on all, the singers on the stage and the musicians in the orchestra, was truly overwhelming. Beside themselves with rapture all cried out: "Bravo, bravo, maestro! Evviva!

Evviva grande Mozart!" The clapping in the orchestra found no end. The violinists beat on their desks with their bows. The little master bowed repeatedly in expression of his thanks."

In the same theater "Don Juan", which had had its première in Prague some time before and was enthusiastically acclaimed there, was performed on May 7th, 1788, but achieved no great success. Emperor Joseph expressed his opinion in the following words: "The opera is divine, perhaps even finer than Figaro, but it is no food for the teeth of my Viennese," to which Mozart replied: "Give them time to masticate it!"

"Così fan tutte" was performed for the first time in the Burgtheater on January 26th, 1790, without particular success and had only nine repetitions during that year. It was revived at the Theater an der Wien four years later in the German language and with the title changed to "The School of Love".

Strange to say, the "Magic Flute" was rather coolly received at its first performance in Schikaneder's theater. Mozart conducted the opera, seated at the piano, his pupil Süssmayer turning over the leaves of the score. Schenk – the composer of the "Dorfbarbier" and teacher of Beethoven – who was present, relates in his autobiography that after the

overture he was so enchanted that he made his way to Mozart and kissed the master's hand, who smilingly stroked his cheek. Mozart was much depressed at the reserved reception of the opera on which he had expended his best efforts, and when the impression made grew more favorable from act to act and he was called out after the close, he refused to appear, not from modesty, but from pride. However, the opera's success increased steadily from performance to performance and it became a veritable drawing-card.

The Theater an der Wien is a Vienna landmark with which the illustrious name of Beethoven is closely connected. His only opera, "Fidelio", had its first three performances there on November 20th, 21st and 22nd, 1805. Schikaneder had given the order for it, as 12 years before he had done for the "Magic Flute". Strange to say, the work did not please. As shortly before the French had marched into Vienna, the audience was composed chiefly of French officers, and only a few friends of Beethoven ventured into the theater. A contemporary writes of the opera in a periodical of the day, "Für die elegante Welt", as follows: "A new opera has been produced, 'Fidelio', by Beethoven. The theater was not full and the applause very scant In fact, the third act is very much drawn out,

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and the music, not effective and replete with repetitions, did not increase the idea I had formed of Beethoven's talent for vocal composition after hearing his 'Cantata'."

On April 10th, 1806, the opera was again performed in the Theater an der Wien in a changed form and with the overture known as "Leonore No. 3", the overture No. 2 having ushered in the performance of the year before. The same periodical remarks in its review of this performance that "it is incomprehensible how Beethoven could have squandered his beautiful music on Sonnleithner's poor text. The effect therefore could not prove what the composer had undoubtedly hoped for, as it was weakened by the many senseless repetitions. Beethoven is certainly not lacking in aesthetic judgment, since he understands how to perfectly express the emotions contained in the words he treats, but he seems altogether wanting in the faculty to consider the text as a whole and to judge of its effect. The music, however, is masterly, and Beethoven shows what he will be able to do in future; but the overture does not please on account of its many dissonances." — What would the critic think if he could hear the compositions of the present day?

A highly interesting account of this revival is given by Josef August Röckel, a contempo-

rary: "The opera was received this time with great favor, the enthusiasm increased at each repetition, and it would certainly have become a great favorite, had not the composer's evil genius intervened. As he was not paid with a stated fee, but with a share in the receipts, an advantage none had enjoyed before him, his financial circumstances would have materially profited thereby. As he had no sort of experience in theatrical matters, he estimated the receipts at a much higher figure than they actually were. He believed to be defrauded of his proper share, and without consulting his real friends on so delicate a subject, he hastened to Baron Braun, the high-minded manager, and put his complaint before him. As the Baron saw that Beethoven was excited and knew his suspicious nature, he did what he could to set aside Beethoven's distrust of his officials, whose honesty he was convinced of. "If there were any frauds", said the Baron, "his own loss would be greater than Beethoven's." He hoped that the receipts would increase at every performance. Up to then only the lower tiers, the reserved seats and the parterre had been filled. Gradually the upper rows and the gallery would also be occupied. "I do not write for the gallery", exclaimed Beethoven. "Not?" replied the Baron, "even Mozart did not dis-

dain to write for the gallery." This put an end to the matter. "I shall not give the opera again," said Beethoven, "I want my score back." After these words the Baron rang the bell and ordered to have Beethoven's score returned to him, and the opera was consigned for a long time to forgetfulness. After many years "Fidelio" was revived in a third version and these performances were the greatest outward triumph of Beethoven's life, particularly the production on September 26th, 1814, the time of the Vienna Congress, in the presence of several reigning monarchs, their suites and many distinguished officers of high rank. At the memorable concert in the Redoutensaal in the following November Beethoven again scored a great success with his VIIth Symphony and the first performance of the Cantata "The Glorious Moment." At the time before spoken of (1806) Beethoven had free quarters in the building which contained the Theater an der Wien in his official capacity as composer, and a number of his other works had their first performance in that house. Thus, in 1803, "Christ on the Mount of Olives," the IInd Symphony and the Piano Concerto in C minor, on December 23rd, 1806, his one Violin Concerto, played by Franz Clement, and on December 22nd, 1808, the Vth and the VIth Symphony.

Conductor Seyfried relates that before Beethoven was beset by his tragic organic affliction he often visited the theater, to which end he had, so to speak, only to take a few steps from his rooms in the building to the parterre. There he was particularly interested in the works by Cherubini and Méhul, which at that time were just beginning to enchant all Vienna. He took up his position behind the orchestra-railing, leaning upon it, and stood there motionless until the last sound died away. This, however, was the only sign of his interest; if, on the contrary, the work performed did not please him, he took his departure after the first act.

In Vienna's two court theaters Beethoven gave many concerts. On March 29th, 1795, his public appearance as composer and piano-virtuoso took place in the Burg or National Theater at a concert given under Salieri's direction for the benefit of widows of noted musicians. He played his Piano Concerto in B flat major op. 19, for which he had written the rondo only that afternoon and, moreover, while in severe pain from colic, a frequent trouble with him. Four copyists sat in the anteroom, to whom he handed out each page as he finished it. In the same theater Beethoven gave his first own concert on April 2nd, 1800.

In the "Wiener Zeitung" of March 26th of that year the following announcement appeared, written in the peculiar style of that day: "Concert Announcement. Since the Imperial-Royal Court Theater Management has granted free permission to Herrn Ludwig van Beethoven to give a concert for his own benefit in the Imperial Royal National Theater, he makes known to an honorable public that the second of April has been appointed for it. Boxes and reserved seats are to be had on April first and second of Herrn van Beethoven, Tiefer Graben No. 241, IIIrd story, and also of the box superintendent. The subscribers who do not wish to keep their boxes are courteously requested to advise the superintendent thereof in time." The program was as follows and is subjoined as an interesting memento of the time.

1) A great symphony by the late Mozart.

2) An aria from the "Creation" by Haydn.

3) A grand concerto on the pianoforte, composed and played by Ludwig van Beethoven.

4) A septet of four string and three wind instruments, dedicated in all humility to Her Majesty, the Empress, composed by Ludwig van Beethoven, played by (the names of the players follow, of whom only Schuppanzigh is more generally known as leader of a then famous quartet).

5) A duet from Haydn's "Creation".

6) Herr Ludwig van Beethoven improvises on the pianoforte.

7) A new grand symphony (Ist Symphony) with complete orchestra, composed by Herrn Ludwig van Beethoven.

On March 26th, 1801, the first performance of the allegorical ballet "The Creatures of Prometheus" took place, a work revived in 1924 at the Vienna Staatsoper. Beethoven's music to "Egmont" was performed for the first time in the Burgtheater on June 15th, 1810. The program contained the statement that the overture, the music between the acts and the songs had just been composed by Herrn Ludwig van Beethoven.

One of the most remarkable musical events of Old Vienna was the concert given by Beethoven in the Kärntnertortheater on May 7th, 1824, with its gigantic program. On that occasion Beethoven conducted for a last time, and that only apparently so. The members of the orchestra had secretly agreed to follow only the conducting of the first violinist, Schuppanzigh, and of the choir-master, and not to heed the baton of Beethoven who, in his deafness, heard the orchestra as little as he did the enthusiastic plaudits of the audience.

The Swedish writer Atterbohm recounts in

his memoirs the manner in which the master conducted on this memorable occasion: "Beethoven noticed nothing of a short-lived confusion now and then. He stood as if on a lonely island and conducted the flood of his somber demoniac harmonies with the strangest motions. Thus, for instance, he commanded pianissimo by kneeling and extending his arms downward to the floor; at fortissimo he then sprang up like a relieved elastic bow, appeared to grow beyond his length and opened his arms wide. Between these two extremes he moved up and down constantly."

It is interesting to read in an account by Moscheles of a concert in the large Redoutensaal of the royal castle, at which Beethoven's composition "Wellington's Victory at Vittoria" was performed, that the large bass drum was entrusted to the young Meyerbeer, afterwards one of the most noted composers of his time, and that he played from the same manuscript sheet with him, Moscheles.

The name of Schubert is also connected with the Kärntnertortheater. In this house for the first time he came before the public with the performance of his "The Twin Brothers". The "Wiener Sammler" of June 22nd, 1820, reports thereon as follows: "The music is a pleasing trifle, the work of a young composer. A very

respectable study of the art of composing must have gone before, as the style of this opera is pure and shows that the composer is no novice in harmony. The opening chorus had to be repeated." In the year 1826 Schubert applied for a position as conductor at the Kärntnertortheater, after having refused the post of correpetitor there; without success, however. His application for the post of assistant conductor of the Court Orchestra was equally without result. In the Theater an der Wien the first performance of his "Zauberharfe" (Magic Harp) and of "Rosamunde" took place respectively in August 1820 and December 1823.

The Redoutensaal is another Vienna site which remains connected with the names of her famous composers. Not only did Beethoven's memorable concert above alluded to take place there, but years before he had written the dance music for a ball there on November 22nd, 1795. On December 18th of the same year Beethoven played a piano concerto of his own composition at a concert given by Haydn, at which three of the latter's London Symphonies were performed for the first time in Vienna. In both imperial-royal theaters the concerts took place of the Vienna "Tonkünstler-Société", the oldest organized musical society and first public concert institution in Vienna.

Church music had its principal home in the royal chapel and in the Cathedral of St. Stephan. The musicians in the service of the church were also required for chamber music in the royal palace and to accompany the musical-dramatic performances given there and in the summer residences of Schönbrunn and Laxenburg. During Lent oratorios were presented in the royal chapel, many of them by Salieri, Josef and Michael Haydn, Mozart and others. Schubert was for five years choir boy in this chapel and Haydn, while choir boy in the Cathedral of St. Stephan, was also often called upon to sing there. During the reign of the Empress Maria Theresia and of Joseph II, compositions by their ancestors, Ferdinand III, Leopold I and Charles VI were frequently performed there. On high holidays the entire imperial court attended, Maria Theresia being borne in a sedan-chair to the chapel. There was a brilliant display of state dignitaries, Knigths of the Golden Fleece, Chamberlains, Lord High Stewards, the Rector Magnificus, the Deans of the University and the Mayor of the city with his staff. In the royal chapel the musicians celebrated the day of St. Cecilia with music of the choicest kind.

These church concerts were in particular high esteem, native and foreign musicians eagerly

seeking the distinction of taking part in them. Their early works were composed by Haydn and Mozart for the private entertainments of the high aristocracy in their palatial residences. It was only later that they became familiar to wider circles, Haydn by his oratorios, Mozart by his symphonies, and thus the way was paved for the public concert life of Vienna now so active. The Tonkünstler-Société already mentioned was the first to give these public musical performances. This body consisted entirely of professional musicians. In the following concerts amateurs took part also, and these attained ever greater importance after the private orchestras of the wealthy nobles gradually disappeared. It is surprising to learn from annals of that time how many amateur concerts took place in the houses of distinguished families. Certain persons of high rank or in an official position are alluded to as performing particularly well on one or the other musical instrument. How greatly music was cultivated in every household, a writer of the time drastically describes as follows: "If there be a young lady in the house, she must attack the keys and sing thereto, so that sleep departs from all present. But so much is true, such talent for music as in Vienna cannot be found elsewhere in the world. There is

no longer any young lady, even of a plain burgher family, who cannot attack the keys and sing thereto."

The concerts by amateurs were given in the so-called „Mehlgrube" (afterwards Hotel Munch) on the present Neuer Markt. A ruinous old building was acquired by the Vienna community in 1403, reconstructed and used as a store house for flour, hence the name Mehlgrube, while the Neuer Markt at that time was known as the mehl or flour market.

Forenoon concerts took place in the Augarten in a one-story pavilion used as a restaurant. These concerts were introduced by the court caterer Ignaz Jahn in the year 1772, three years before Emperor Joseph II opened the splendid grounds of the Augarten to the public in general. Mozart conducted these concerts which began at 8 o'clock in the morning. The subscription for the entire season cost two ducats or about four dollars. In 1786 Beethoven gave his celebrated piano recitals in this pavilion, while in 1814, during the time of the Vienna Congress, it was the site of a brilliant folk festival which ended with a splendid ball. For this the services of 200 lamp-lighters were required to prepare the illumination. When, at the beginning of the 19th century, the Augarten gradually lost its attraction, Jahn understood

how to make it popular again by all sorts of entertainments of a variety kind, and the burghers of the middle classes flocked to these shows in such numbers, that a special omnibus (called the twelve-window-car) plied from and to the city, the Augarten lying at that time outside of its limits.

Many years later, in the fourth decade of the past century, Johann Strauss gave popular concerts in the Augarten and the names of two celebrated musicians, Wagner and Liszt, are connected with this site also, for they were among the guests of Prince Constantin Hohenlohe, to whom the palace had been assigned by the Emperor toward the end of the sixties.

For a short time morning concerts were also given in the Belvedere and among the productions there were the six symphonies by Haydn which he had composed for the Tsar of Russia. In the hall of the summer palace of Prince Liechtenstein in the Liechtensteinstrasse, then out in the country, now almost in the heart of the city, morning concerts likewise took place.

The first mentioned concerts in the Mehlgrube, where Mozart in the year 1785 gave six subscription concerts at which he appeared as composer, pianist and conductor, were later transferred to the hall of the old University on the Dominikanerbastei. There Beethoven fre-

quently conducted works of his own composition. The rooms that once resounded with his divine music now serve prosaically for various business offices. Later on, in the years 1798–1799, these concerts were conducted by Schuppanzigh, the most prominent quartet leader of those days, and the program contained symphonies, overtures and other compositions by Beethoven.

The performance of the overture to "Fidelio" at one of the Augarten concerts called forth a review in one of the periodicals of the time, which, in the light of present and better opinion and the great fame of this work, is truly amusing reading: "Recently the overture to 'Fidelio', a work produced a few times only, was played at one of the Augarten concerts, and all impartial music lovers and connoisseurs completely agreed that never had such a disconnected, discordant, confused, ear-piercing music been written. The harshest modulations succeed one another in veritably horrible harmony, and the disagreeable, deafening impression is made complete by some trivial ideas which are bare of all exaltation, among these, for instance, a posthorn signal which is presumely meant to announce the governor's arrival."

During the summer Schuppanzigh gave some 12–16 concerts in the Augarten. They began at 7 o'clock in the morning. It is much to be

doubted whether the finest music would succeed in tempting people out of their beds so early nowadays. The concert on May 1st of every year was particularly popular. All who counted themselves among the best society of Vienna repaired to this concert at early morning in new, elegant spring raiment, promenading in the blossoming garden and listening to good music. It must be borne in mind that this music was excellently performed by amateur players almost altogether, excepting only the bass viols and wind instruments. An important part was also played in the musical life of old Vienna by the so-called Cavalier Concerts, musical productions by amateur players of the aristocracy. These took place in the hall of the old University and were under the direction of the banker von Herring, and later under that of Clement, violin virtuoso and orchestra conductor of the Theater an der Wien, called also Wiedner Theater. In these concerts Beethoven conducted his "Coriolanus" overture and the symphony in B flat major. A specially interesting event was the last of the season's Cavalier Concerts in 1808, at which Haydn's "Creation" was performed under the direction of Salieri. It was an act of homage to the aged master Haydn, and a writer of the time, Albert Dies, relates of it: "March

27th, 1808, was a day of the greatest honors that Haydn had received up to then. Under the patronage of the Lord High Steward, Prince Trauttmannsdorff the last of the season's concerts on that day had on its program the 'Creation' by Haydn. Carpani had furnished a masterly Italian translation of the text. Haydn was formally invited to the concert where he was to be the principal person, and fortunately his health as well as the lovely weather permitted him to appear. Prince Eszterhazy, whose duties kept him at court that day, sent his carriage for Haydn, which slowly bore him to the hall. He was received upon arriving by distinguished personages, whose number was so great that military was required to keep order. Seated on an arm-chair, Haydn was lifted aloft and carried to the hall, where he was greeted with a flourish of trumpets and cries of 'Long live Haydn'. He was placed amid a group of the highest aristocrats. It was feared that the feeble old man might catch cold, and he was therefore forced to keep on his hat. The French Ambassador, Count Andréossy, observed with pleasure that Haydn wore the gold medal that had been awarded him by the Amateur Concert Society in Paris on the occasion of the production of his 'Creation', and said to him: 'Not only this medal, but all the medals that

France has to distribute should be awarded to you.' As Haydn seemed to feel a draught, and this was observed by those who sat near him, the Princess Eszterhazy took off her scarf and placed it around him. A number of ladies followed suit and in a few moments Haydn was quite enveloped in dainty shawls. Verses lauding the composer by the poets von Collin in the German language and by Carpani in the Italian language were recited and then handed to the greatly affected Haydn. No longer able to suppress his emotion, it found vent in tears. He was obliged to take a glass of wine before he could regain composure. Nevertheless, Haydn remained in so agitated a mood that he left the assemblage at the close of the first part. The leave-taking overcame him altogether. He was scarcely able to speak and could express only in a few broken words his heartfelt thanks and his fervent wishes for the welfare of all those present, of the virtuosi and of art in general. Deep emotion was to be read in every face, and the eyes that followed him as he was borne away to his carriage were filled with tears."

Connected with the name of Mozart was the house of the botanist Jacquin, which was situated in the Botanic Garden and was demolished only a few years ago. The street running along

the southern side of the garden is called after him Jacquingasse. His young son Gottfried was finely educated, was musically greatly gifted, and he and his sister Franziska were the center of a musical circle. An extract from a letter written by Mozart to Gottfried von Jacquin from Prague, where he was at that time being overwhelmed by honors, informs us how greatly he prized his visits to the Jacquin house: "At last I have been able to find a moment's time in which to inquire about the welfare of yourself, of your dear parents and of the entire Jacquin household. I must honestly own that, although I am enjoying all possible courtesies and honors here, and Prague is indeed a very lovely and pleasant place, I have a great longing for Vienna and, believe me, its principal attraction is most certainly your house . . ." Mozart wrote a number of charming little songs, some droll ones among them, for the Jacquin family.

In the house of the Countess Thun, one of the wittiest and most intellectual women in Vienna of that period, Mozart likewise found an ideal center of the most refined society. The Emperor Joseph II liked to attend her musical evenings and was frequently to be seen there. Between 9 and 10 almost daily the most celebrated personages gathered in her rooms, where

music and conversation filled the hours and even dancing sometimes finished the evening.

The young Haydn also had a patroness in the Countess Thun whom he instructed in the piano and in singing. Gluck and Beethoven were likewise guests in the house of the Countess, and the latter dedicated to her his Trio op. II.

The house of Hofrat Greiner was equally a favorite musical center. His daughter, Caroline Pichler, the well-known authoress, cites the names of the visitors at the house, among whom there were many distinguished men of art and of science. To use her own words: "It was a matter of course that the native musicians, Mozart, Haydn, Salieri and others, were not missing."

A gathering-place of famous musicians was further the dwelling of the sisters Martinez. This was in the building on the Kohlmarkt next to the Michaeler church which is still preserved. The poet Metastasio also lived there, and at that time Haydn, still a youth, occupied an humble attic in the same house.

The building on the Graben, known for many years as the Trattnerhof and demolished only a few years ago, frequently saw Mozart within its walls, for Frau Therese von Trattner was his pupil and to her he dedicated his C minor

Phantasy and the beautiful Sonata in C minor. In a letter to his father Mozart writes: "At 10 o'clock I have the lesson with Frau von Trattner and at 11 with the Countess Rumbeck; each gives me six ducats for 12 lessons and I go there every day."

The Trattnerhof was built in 1773 by the architect Peter Mollner, upon the order of the court book-dealer and printer Johann Thomas v. Trattner. It was one of Vienna's largest houses and two buildings, divided by a narrow street, now occupy the site. The tiresome mount up the many stairs in the old Trattnerhof is now spared those who enter, since each of these twin houses is provided with a rolling stairway, known in Vienna as Paternoster. The walls of the old Trattnerhof may often have echoed to the prayer "pater noster" from the weary climber up the stone steps worn by time.

Dr. Leopold Genzinger, Prince Eszterhazy's body physician, entertained the most prominent persons of the day in his hospitable home. Whenever Haydn came to town from Eisenstadt, where he was conductor of Prince Eszterhazy's orchestra, he was a guest there. The wife of Dr. von Genzinger was extremely musical and arranged compositions by Haydn for the piano from the score with great taste and without any help whatever. On Sundays Haydn,

his brother Michael, Mozart, Dittersdorf and Albrechtsberger were often invited to dinner in this house and made fine music afterwards. An extract from a letter of Haydn's to Marianne von Genzinger, with whom he was in lively correspondence, conveys an interesting account of his feelings concerning the musical gatherings there. In the stilted fashion peculiar to the German of that day he begins: "Wellborn, particularly esteemed and gracious Frau v. Genzinger! Here I am sitting again in solitude – forsaken like a poor orphan – almost without human society – sad – filled with memories of past beautiful days – yes, alas, past – and who knows when those pleasant days will come again, those agreeable parties? Where the entire company is one heart, one soul – all those beautiful musical evenings – which can only remain in memory and cannot be described – where is all yon enthusiasm? – gone – and gone for long. Does your gracious self wonder why I have failed so long to write my thanks? I found everything at home in confusion, for three days I did not know whether I was leader or servant of the orchestra, nothing could console me, my entire lodging was in disorder, my pianoforte, which I always loved, was inconstant and disobedient, it irritated more than it calmed me. I could sleep but

little and was persecuted even then, for when I was happily dreaming to hear the opera "Le nozze di Figaro", the baleful north wind woke me up and almost blew my nightcap from my head . . ."

Besides the already mentioned houses where the private musical entertainments took place, that of Prince Lichnowsky was particularly notable as connected with the great name of Beethoven. On every Friday evening the Schuppanzigh quartet played there to an audience composed of distinguished personages. The Prince himself played the second violin, being highly musical as were most of the members of the aristocracy and many private persons of wealth. The Schuppanzigh quartet was always at Beethoven's disposal and he could experiment therewith at will. Many of the master's works are dedicated to Prince Lichnowsky and to his wife, and some of his compositions were first played at the Prince's house, among them the three Trios op. I already alluded to, which were printed at the expense of Beethoven's patron. The Prince gave Beethoven a number of costly musical instruments, took him along on his travels and for years paid him an annual salary in order to give him the possibility of working free from sordid cares. He further recommended Beethoven to many of his noble friends, in

whose houses the master was hospitably received. Through the Prince he became acquainted with the Russian Count, General Browne, who resided in Vienna and whom Beethoven in a dedication designates his "First Patron of my Muse".

Beethoven also played frequently with the Prince's brother, Count Moritz Lichnowsky, who was a pupil of Mozart's and an excellent pianist. He was an enthusiastic admirer of Beethoven's compositions. Seyfried, a noted conductor of that day, tells us that during the summer months the pretty villa of Baron Raimund von Wetzlar out in the country next to the castle of Schönbrunn was the gathering-place of numerous native and foreign musicians who were received there with greatest hospitality. The friendly competition between the two masters of the piano, Beethoven and Wölffl, not rarely afforded indescribable pleasure to those present; each brought to hearing his latest composition or at times, each seated at a piano, alternately improvised on themes given by the other. Thus many a charming piece was created which might well have merited being put to paper.

Baron Wetzlar's villa, outwardly still unchanged, is to be found at the eastern lower entrance of the park of Schönbrunn and is

known as the so-called "Xaipe-Schlösschen". Wölffl was by far the lesser of the two artists and particularly prominent more in regard to technical ability, his enormous hand mastering the most difficult runs with lightning-like speed. "Beethoven revelled", to use Seyfried's own words, "in the boundless realm of sound, loosened from all earthly trammels, he rushed on victoriously like a wild foaming cataract, and the conjurer at times forced the instrument to an exhibition of power which the strongest-built could scarcely resist. Then he fell back exhausted, breathing low plaints, plunged in sadness."

Baron Wetzlar's residence in town, the small Herberstein house on the Hohe Brücke – now that part of the Wipplingerstrasse leading by a stairway down to the Tiefer Graben – often saw Mozart as a visitor, and he even lived there for a short time in the third story. It was Wetzlar who made Mozart acquainted with Daponte, later the writer of the text to "Don Juan". By the overture to "Coriolanus", Beethoven's name remains forever connected with that of the dramatist Josef Collin who wrote this tragedy. Collin was one of those friends who persuaded Beethoven to re-write his "Fidelio". Beethoven was a frequent guest in the house of Collin who dreamt of an ideal union

between poetry and music, such as was later realized by Richard Wagner. He repeatedly suggested poetic texts for musical expression to Beethoven, with whom, however, they failed to find favor. Beethoven was further to be met with at the musical parties of Professor Peter Frank, then director of the Allgemeines Krankenhaus (General Hospital), near which Beethoven lived for a time.

Sonnleithner, a writer of that day, tells us that Professor Frank was a great lover of music and that his son, Dr. Josef Frank, was still more so and a fine musician besides. He was wont to compose cantatas for his father's birthday, which were revised by Beethoven who often took part in their performance, playing the accompaniment to Frl. Gerach who was regarded as the best amateur singer of the time, was well acquainted with Haydn also and sang the soprano part in the first performance of his "Creation" in the Schwarzenberg palace.

Medicine and music have often had close relations in Vienna. The celebrated Vienna surgeon Billroth, who was a brilliant pianist, is an instance thereof, and Vienna at present boasts of a very good orchestra composed entirely of physicians.

The dwelling of Nikolaus Zmeskall von Domanowecz, a high official of the Hungarian

court, among the vast group of buildings known as the Bürgerspital (its site is marked by the street now bearing that name), was for many years the scene of private morning concerts to which very few outsiders were admitted. After Beethoven's breach with Prince Lichnowsky, his chamber-music compositions were first tried here. Zmeskall himself, as Sonnleithner relates, was an excellent performer on the violincello and a composer of no mean merit. Too modest to publish his compositions, he left them to the archives of the "Gesellschaft der Musikfreunde" (Society of the Friends of Music).

Beethoven was also a welcome guest in the house of Stephan Breuning, with whose first wife Julia, who died very young, he often played duets and at times improvised on the piano till late in the night. He was in his last years on particularly friendly terms with the lad Gerhard von Breuning, whom he jocosely called "Ariel", as he was often a messenger from the house of his parents near by. During Beethoven's last illness the boy often spent hours in the sick-room in the house in the Schwarzspanierstrasse, where Beethoven died, performing little offices of love for the ailing master.

In Beethoven's note-books, by means of which

he conversed in writing with his friends, many passages are to be found of his frequent both friendly and jocose talks with Gerhard, for whom these talks with Beethoven were a great event in his life and which he recorded, when grown to manhood, in his book "Erinnerungen aus dem Schwarzspanierhaus". This house, originally the dwelling of bishops of the priestly order of the Schwarzspanier (Black Spaniards), was purchased by a private citizen in 1781 and converted into an apartment house. It was demolished in 1903. The writer, who was then in Vienna, remembers the crowds who stood in the street, eager for bits of the wall-paper from Beethoven's rooms. A handsome modern building now stands on this site in the Schwarzspanierstrasse. A fine relief presentment of Beethoven decorates one side of the portal. Gerhard von Breuning in his book thus describes Beethoven's dwelling in the old Schwarzspanierhaus: "Through the broad old portal the vestibule with its vaulted arches was reached. A handsome, spacious staircase led to the apartment which was on the second floor. Entering through a low wide door, one passed a roomy antechamber having one window toward the court. The dwelling was very ample and consisted besides the ante-room of a kitchen, a servant's room giving on the court, a large room and

two smaller ones with the outlook on the glacis. (These were the large bare meadows beyond the moat that once surrounded the town. They remained bare after the retreat of the Turks, but Emperor Joseph II ordered them to be planted with trees, and in later years the shadowy avenues afforded a pleasant promenade in the summer-time.) The furnishing plainly showed the master's habits of life and was as follows: In the one-windowed ante-room there were a few chairs which stood against the wall and a dining-table, at the right a side-board, above it hung the oil portrait of his grandfather on the paternal side, Ludwig (in a green fur coat and holding a roll of music in his hand), so greatly venerated by Beethoven. The living-room was almost bare of furniture, but on the wall there hung a large picture of Beethoven himself. On the floor, however, piles of engraved and printed sheets of music, compositions of his own and by others, lay about in disorder. In the center of the two-windowed room stood two pianos, their curved sides next to each other, the keyboard of the English grand, that had once been presented to him by the Philharmonics of England, facing those who entered. The names of the givers were inscribed with ink on the sounding-board in their own handwriting. Among them were those

of Moscheles, Kalkbrenner and Broadwood, the maker. The other piano was that of Graf in Vienna. Besides, there were a chest of drawers, a book-stand with books and manuscripts, Beethoven's bed, a table and a stand for garments next to the stove. The last room was Beethoven's study. There he used to work at a table that stood a little off from the window, his face turned toward the door which led into the large room."

Among the distinguished persons whom Beethoven counted as his friends were the Countess Deyn, her sister, Countess Therese Brunswick, and Countess Julie Guicciardi, to whom he dedicated the famous Sonata in C sharp minor (op. 27). The honor to be his "Immortal Beloved" is disputed between Therese Brunswick and the Countess Guicciardi. Beethoven also frequented the house of Nanette Streicher, then Landstrasse 301, now Ungargasse, who had come to Vienna from Augsburg in Germany. She was the wife of Andreas Streicher, the celebrated piano-maker, and an early friend of Schiller's. The family of Malfatti was often visited by Beethoven, the daughter Therese being loved by him and whom he was desirous to marry. He was, besides, often present in the dwelling of Professor Johann Zizius, in the second story of the house at the end of the Kärntnerstrasse, then No. 1038. In this dwelling, beneath which

were the rehearsal rooms of the Opera, Professor Zizius gave many musical evenings which were largely attended.

In the splendid mansion of Count Rasumoffsky, the wealthy Ambassador from Russia, Beethoven found rich opportunity for his furtherance. Rasumoffsky was a finely cultured nobleman, attractive in appearance. He particulary loved chamber music, was very musical and himself often played the second violin in the famous Schuppanzigh quartet with which, after it had been dismissed by Count Lichnowsky who was his brother-in-law, he concluded a lifelong contract. This musical body, as has already been stated, was completely at Beethoven's disposal and for it he wrote his famous quartets op. 59. The Rasumoffsky quartet, which gave public performances also, was of the very greatest importance for the spread and understanding of Beethoven's chamber music. In Count Rasumoffsky's mansion brilliant festivals and balls took place, and it played an extraordinary part in the social life of Vienna, particularly at the time of the Vienna Congress in 1814, when many monarchs were among the Count's guests, to whom Beethoven was presented and addressed by them in flattering words.

The mansion, or rather palace – it was known as the Rasumoffsky Palais – was built by the

Count in the years 1805–1812 on the boundary between the parts of the city Landstrasse and Erdberg. The thoroughfare, later named after him Rasumoffskygasse, he caused to be planted with trees, and it formed a shady lane for both pedestrians and carriages. He also turned into a fine park a number of plots he had purchased and which reached as far as the Danube Canal and were crossed by a narrow arm of the Danube river. The palace contained a fine chapel and a collection of priceless art treasures, while attached to the main building was a riding-school.

On December 31st, 1814, the Emperor Alexander of Russia gave a brilliant ball in this palace, during the course of which a fire broke out and the house together with all its wonderful contents, including a fine library, became a prey of the flames. The reconstruction of the building required many years. At present it is the home of the Austrian Geological Institute. The former park has long since been parcelled out into streets and squares.

The name of Sonnleithner is closely connected with the musical life of Vienna in the second and third decades of the 19th century. Ignaz von Sonnleithner's house was a regular gathering-place of all musical Vienna in the years 1815–1824. Among the many gifted

amateurs there were artists like Schubert, Schuppanzigh, Georg Hellmesberger and Nestroy, later famous both as actor and dramatist. At that time he sang the bass voice in quartets. Josef Sonnleithner took part as sponsor in one of Vienna's most important musical events, the founding, in 1814, of the Gesellschaft der Musikfreunde (Society of the Friends of Music). It was he who proposed a permanent union of music lovers, in order to promote the presentation of classical music, and to found a conservatory. The matter was eagerly taken up and soon a number of music lovers combined to form the musical body known as the Gesellschaft der Musikfreunde, which has since played so leading a part in the musical life of Vienna and offered the opportunity for the most humble to share in the delights of hearing the best music. As seen from all that has gone before, this delight was previously almost confined to the aristocracy and the wealthy, in whose houses private musicals took place. It was felt that a concentration of music should be striven for, that noble music was intended not only for a small chosen circle, but that it should be accessible to all.

The concerts of the Society at first took place in the Imperial Winter Riding School opposite the royal palace, still existing and now

known as the Spanish Riding School, and also in the so-called large and small "Redoutensaal" in the palace itself (Redoute being the German term for masked ball). In 1817 the Society opened a singing school and in 1821 classes for instrumental music which, in 1822, were combined into a conservatory. In 1825 the house of Count Franz Kolowrat on the street called Tuchlauben was purchased by the Society, and in 1830–1831 the building was altered and enlarged, as it no longer sufficed for the needs of the large number of pupils. In the concert hall which it then contained, both native and foreign artists of high repute were heard, and the concert life of Vienna attained to a well-nigh unequalled rank. In 1870 the building was converted into a theater, but by that time the Society had erected a fine large building of its own – not far from the new opera house – constructed in the years 1867–1870, commonly known as the Musikverein. The building in Renaissance style contains two concert halls, a large and a small one, the latter intended in part for pupil performances, a number of class rooms and meeting-rooms for the members. The first concert within its walls took place on January 6th, 1870, and since then the handsome concert hall has been the scene of the finest musical productions to be heard any-

where, in which artists, both vocal and instrumental, of world-wide fame, and celebrated orchestras took and still continue to take part. The Sunday noon performances there of the Philharmonic orchestra during the winter season constitute a particular attraction, and the usual Vienna dinner hour is willingly postponed for their sake, the time chosen being obligatory, as the orchestra is that of the opera and employed there in the evening.

With the residence of Sonnleithner the name of Schubert is particularly closely connected. His compositions were there made known to a wider circle, chiefly the Erl King and the vocal quartets. After such a private performance Leopold von Sonnleithner had the Erl King published at his own expense with Cappi and Diabelli on the Graben. It was Sonnleithner also who caused Schubert's songs and vocal quartets to be performed at the evenings of the so-called "Small Society of the Friends of Music", to which only the members of the Society had admission and which took place mostly in the small Redoutensaal. At a charity entertainment arranged by a number of high-born ladies and which took place on March 7th, 1821, these Schubert compositions were also performed. At this concert the Erl King was sung by the opera singer Vogl, a friend of Schubert's, and among

the other artists taking part was the famous dancer Fanny Elssler.

A musical site in Vienna of much later date was the Bösendorfersaal. Before this, however, the handsome new building of the opera, erected to replace the old Kärntnertortheater, had been completed, one of the first splendid structures that now line the Ringstrasse. A performance of Mozart's "Don Juan" was on the program for the opening night on May 25th, 1869, and since then music has reigned supreme in the house now known since the collapse of the Dual Monarchy as the State Opera. One of the two bronze candelabras in front represents the hero of the opera with which the house was initiated.

Vienna's second opera house, the Volksoper, or People's Opera, was originally a theater built in 1898 in commemoration of the fifty years' reign of Emperor Francis Joseph. It is situated in what was formerly a suburban district of the city, rather remote still from the center, but beyond which the town has extended as far as Heiligenstadt, once beloved of Beethoven and his favorite summer resort.

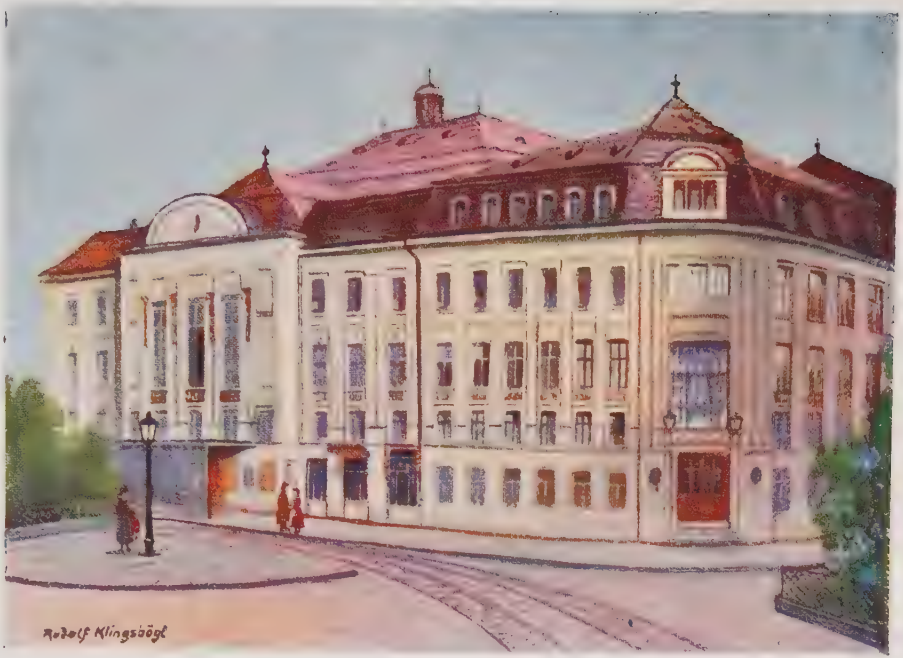
The Volksoper has passed through many financial crises, but arisen each time a veritable phoenix from the ashes, and music lovers, to whom the high prices of the State Opera are prohibitive, find it a welcome substitute. Both

operas have had directors of world-wide fame as musicians and composers, among the latest of these Richard Strauss and Felix Weingartner.

To return now after this digression to the Bösendorfersaal. It was situated in a rear building of the Liechtenstein palace in the Herrengasse, and one had to pass through a broad entrance into a narrow court, whence a short flight of steps led to the door. Within was a small cloak-room, and on the left the concert hall which had previously been a riding-school and was adapted by the piano manufacturer, Ludwig Bösendorfer, into a concert hall. It was oblong in shape, very plain in appearance, but possessed the priceless accidental gift of good acoustics. Its simplicity enabled a close rapport with the artists, no gilding or decoration of any kind distracting the attention. Above the slightly raised platform on the cornice near the ceiling were inscribed the great names of: Hans von Bülow, Karl Reinecke, Anton Rubinstein, Franz Liszt and Johannes Brahms, all of whom had at one time or other played there. The hall was initiated in 1872 with a concert by Hans von Bülow, the celebrated piano virtuoso. The greatest artists of the time were heard in this hall during the 41 years of its existence, and usually to be seen sitting on a special chair in a remote corner was the venerable figure of its

founder, Ludwig von Bösendorfer. The last concert there took place on May 2nd, 1913, and its farewell was spoken by the Rosé quartet, one of Vienna's foremost musical bodies of the kind and still existing. The program consisted of Beethoven's quartet in F major, the great master's own swan song, Schubert's quintet in C major, in which there breathes an air of melancholy, and finally of Haydn's National Anthem, its vibrant tones being the last music to which the simple walls resounded.

In the autumn of the same year, on October 19th, the splendid structure of the Konzerthaus in the Lothringerstrasse was opened with Beethoven's IXth Symphony. This house contains three concert halls, known as the large, the middle and the small hall, further the classes of the Academy of Music and Dramatic Art, formerly the old Conservatory which was situated in the Musikverein building where the New Conservatory is now placed. A very pretty theater with all appurtenances for operatic productions is intended for pupil performances after the examinations in spring, and more than one already well-known singer has been engaged from there, managers from many parts of Europe being present for the purpose. Branch dramatic performances of the Burgtheater take place in this theater during the rest of the year.



Konzerthaus

Nothing could speak more eloquently for the love and culture of music in Vienna than the fact that in all these halls concerts take place daily, while on the afternoons of Sundays and holidays excellent musical productions may be heard at popular prices. There are besides at disposal for concerts, since the collapse of the Monarchy, several beautiful halls in the former imperial palace (Hofburg), which were used for functions of ceremony, and in one of them, the Redoutensaal, light operas are given by members of the State Opera company. These concert halls with their mirrored walls, priceless goblins and gilt chairs vividly recall the magnificence of royalty, and access is had over broad marble stairways to these splendid apartments open now to all.

An abode of music which, during the last decades of the past century and the opening years of the present one, occupied a prominent position not only in Vienna, but indeed in all the world, was the pretty villa of Theodor Leschetizky in the cottage district of the city. To this famous piano pedagogue pupils flocked from all parts of the world, the English and American contingent forming no insignificant part. The names of some of Leschetizky's pupils have achieved world-wide fame. I need but mention Paderewski and Ignaz Friedman, col-

leagues also as to their given names. In the course of the years during which the winter fortnightly classes filled the music room with young aspirants for pianistic honors, and occasional visitors who had already gained them, the famous teacher remained alike genial and temperamental; and although hair and beard gradually whitened, no other evidence of age became visible. He delighted in telling good stories. One of his best and most interesting tales, often related and which the writer was fortunate enough to hear from his own lips, was the following: The great pianist Anton Rubinstein, during a visit from St. Petersburg to Vienna in the nineties of the past century, was invited to stay at the house of his colleague, Professor Leschetizky. Many of Leschetizky's younger pupils had never heard Rubinstein play, and the famous teacher was eager to have them enjoy this treat. The concert season was over, the concert halls closed for the summer, nothing remained, therefore, but to put the fine music room of the villa to this purpose. With its three French windows opening on a broad veranda and overlooking a lovely garden in the early pride of summer, no more agreeable gathering-place could have been wished for. It was a beautiful morning when the class, the maidens in white frocks and carrying flowers, the young

men with blossoms in their button-holes, assembled in pleasant anticipation of the coming musical feast. There were some personal friends of the master present, besides others well known in musical circles. Rubinstein was visibly excited as he entered and was enthusiastically received. He turned to Leschetizky with the words: "Fancy, dear friend, I am more nervous to-day than I have ever been before playing, for everyone here is a musical authority." – "Nonsense," replied Leschetizky, "your hearers are so full of love and admiration for you, that you must inspire them." – "That is true," said Rubinstein and sat down at the piano. A few powerful cadences resounded under his magic fingers. Artist and hearers were en rapport. Rubinstein played magnificently. Liszt, Beethoven, Chopin followed upon one another and in conclusion, yielding to the general wish, Rubinstein brought some of his own compositions to hearing. The intimates stayed for dinner, at midday in Vienna. Rubinstein was obliged to leave Vienna the same evening, and the entire class saw him off at the railway station. – Since Leschetizky's death the villa so aptly topped by a lyre has passed into other hands and the street itself, renamed, is now called Weimarerstrasse. It would have seemed far more suitable to have let it be known henceforth as Leschetizkystrasse.

As special sites of sacred music there are to be mentioned the numerous churches of various confessions in Vienna. It is most particularly the Catholic ones in which regular concerts take place on Sunday forenoons, the programs thereof being published in the preceding day's papers. Visitors to Vienna may there hear works of great merit by composers whose names are scarcely known elsewhere, and compositions by Abt Vogler, Rotter, Kempter and Führer are performed in some church almost every week. The finest compositions of this kind and those best known, however, are Josef Haydn's masses and Mozart's Requiem, which latter is almost always performed at the obsequies in church of some noted personage. — Fine vocal music may be heard in the Russian church in the Strohgasse, while in the Old Catholic church in the Salvatorgasse Bach cantatas and even fine violin concertos are frequently performed.

There still remain to be mentioned other musical sites in Vienna of quite another kind. These are the suburban inns, and the music performed there is of the folk-kind, its performers consisting at most of four persons, and the instruments are a fiddle or two, an accordion and the human voice. The places of these productions are signalized on the outside by a bunch of pine or fir on a projecting pole, and

A "Heurigen" Party

within merriment reigns. These amusements are in Vienna parlance briefly designated as "Heurigen", that being the term for the new wine of the year's growth. It is sold by the liter and served in large pitchers that are placed on the rude uncovered tables on which the guests have already spread out the viands they have brought with them, bread, cheese, sausages or the like. Long benches at the tables serve for sitting. In summer the productions take place in the open air, a garden being usually attached to the inn. The performers sit or stand on a slightly raised platform and unconstrainedly contribute to the evening's entertainment, and many an excellent impromptu joke, some spicy witticism, is carried away by the amused hearers to make the round of the city. It must not be thought that these hearers are all only of the folk-kind, for the "Heurigen" are often resorted to by persons of the best society, and even by scholars and professors who find recreation in this simple means of pastime.

Gluck.

In the year 1736, when Gluck, at the age of 22 years, first came to Vienna, he was received hospitably in the palatial home of Prince Lobkowitz. We have spoken of the manner in which Prince Lobkowitz learned to know the young man who had been earning a livelihood by playing on his fiddle and by singing in country inns, often receiving instead of money provisions in the shape of eggs and other comodities.

The Vienna of that time presented a far different appearance from that of to-day and still retained some of its medieval aspect. Maria Theresia was the reigning sovereign and a great patroness of music. The cavaliers were the most gaily attired promenaders in the streets, with their bright-colored coats, silk stockings, buckled shoes and cocked hats on their powdered wigs, gold-hilted swords at their side, hence hands ever ready upon them at a word of opposition. The ladies mostly took their airing in splendid

barouches heavily ornamented with gold, glittering in the sunshine. Most of the luxurious mansions of the aristocracy were then homes of music, and Gluck was received into many of them. In Prince Melzi he gained another influential patron who sent him to Italy for further study, and there he very soon made a name for himself. Upon his return to Vienna all doors were again open to him, and in the year 1748, at the production of his opera "La Semiramide riconosciuta", the Empress with her entire suite was present. The work was given in the newly erected theater next to the Hofburg and achieved an extraordinary success. After another prolonged sojourn abroad Gluck again came to Vienna where his opera "La clemenza di Tito" was successfully produced. Until then he had followed the prevalent Italian school of music, but now there began to come to life in him the desire, aroused by the influence of the French opera and the trend of literature in Germany, to give a new direction to the musical drama and to lead it into other paths. And now his work of reform began. The taste of the Viennese, still directed to the Italian style and in some measure still, as regards the theater in general, taking a childish delight in the coarse jests of the "Hanswurst" or clown, was to be raised to a higher level.

Gluck

On October 5th, 1762, Gluck's opera "Orfeo", specially written for Vienna, was performed for the first time in the theater next to the Hofburg in the presence of the imperial court. It was one of the most memorable and significant events in the history of music. Authentic memoirs state that the opera had been studied with the greatest diligence and attention to the composer's wishes. The singers, mostly Italians of course, took no liberties in the way of ornamental trills and fermatas. Gluck himself conducted the orchestra and the singers, while the author of the text, the poet Raniero di Calzabigi, superintended the acting. He had furnished the composer only with such words and feelings as were capable of musical expression, and even the ballet master confined his dances only to pantomime, grace and dramatic truth. All participators were earnest in their efforts to realize the master's intentions. Gluck's next opera "Alceste" was also written for Vienna. Sonnenfels, a distinguished writer of that time, speaks after the opera's first production as follows: "I find myself in the land of miracles; a serious musical comedy without castrates, a music without solfeggios, words sung without bombast." The opera "Alceste" achieved a great success, and when two later operas, "Paride ed Elena" and „Iphigenia in Aulis"

were written and performed, no doubt remained that Gluck's reformatory work had found general acknowledgment. All musical Vienna was agitated and two musical parties were formed which now combatted one another. The composer Hasse and the poet Metastasio, who were for the maintenance of the traditional Italian style, headed the one party, Gluck and the librettist Calzabigi led the other. In the prefaces to "Alceste" and "Paride ed Elena", which operas he dedicated to the Grand Duke of Tuscany and to the Duke of Braganza respectively, Gluck designated his intention to abolish all the abuses which the mistaken vanity of the singers and the great obligingness of the composers had brought into the Italian operas. He says: "I am therefore trying to bring music back to its original purpose which is to support the text in order to strengthen the expression of feeling and the interest of the situation." Further on he says that he has carefully refrained from breaking off a dialogue in order to give the singer opportunity to deliver a series of ritornelles, or suddenly, during a pause, to dwell on a vowel that he might show the flexibility of a fine voice, or to let the orchestra wait that he might take breath for a long fermata. In short, he wishes to do away with all the senseless abuses against which common

sense and genuine taste had for long rebelled.

Gluck, the revolutionist in music, was in his private life not only good at business, but an upright man and a faithful husband, as the epitaph on his tombstone records. His marriage was not without a touch of romance. In 1749 he fell in love with Marianne Pergin, whose father, a rich broker, would not give his consent to her union with one whom he considered to be without any prospects. In order to conquer his grief at such a rebuff, Gluck left Vienna for Italy, in the garb of a monk it is said. In Rome he thought to find forgetfulness in work and busied himself with his opera "Telemaco". In 1750 he received news of the death of Marianne's father, and at once turned his back on the Eternal City and hastened to Vienna to wed his love.

Vienna was ever a city that attracted him and, made wealthy by his marriage, he lived there in great state. At first he dwelt in his own house on the Rennweg No. 22, long since demolished. It is said to have been a spacious building surrounded by a large garden. At present the site is occupied by a large military barracks. It was in this house that in 1772 Gluck received the English writer Dr. Charles Burney, for whom he played passages from

his works and who reports enthusiastically thereon: "He had but little voice left, but used it in a most agreeable manner to the great pleasure and even rapture of the company." He was, moreover, in such high spirits that he sang almost all of his opera "Alceste", many passages from his other works and finally from his "Iphigenie in Aulis", composed to Racine's French text, of which he had as yet written down but little, yet delivered from memory as if he had the score before him.

The mentioned house on the Rennweg was exchanged by Gluck, in 1781, for a country house in Perchtoldsdorf, a pretty suburb of Vienna, where, in 1783, he received the visit of Reichardt, the Prussian conductor previously spoken of. Reichardt says that the stately old master came to meet him in a splendid gown of grey embroidered with silver, and surrounded by his entire household. After a sumptuous dinner Gluck played for him some of his newest compositions and gave him permission to write down an ode by Klopstock, which he had composed. During his declining years Gluck lived on the Wiedner Hauptstrasse No. 22 in the house which is still to be seen there and the ground floor of which is now occupied by a hardware shop. In the entrance of the house a simple tablet of red marble is affixed, bearing

the words: "Gluck's Wohnhaus." The master's dwelling was on the first floor. At that time a garden surrounded the building and there amid shady trees stood a little summer-house where Gluck loved to work. The rooms in which the master once spent his days in philosophic calm and which so often resounded with the grand strains of his operas, sung by the famous singers of the period, now contain prosaic metal pumps and iron pipes, while the garden and summer house have long disappeared, giving way to brick structures that serve for storing machine parts.

Gluck's dwelling was the gathering-place for all lovers of music and scarcely any visitor of musical note to the Imperial city failed to go there where Haydn and Mozart also were not rarely to be seen. It was here that Gluck breathed his last on November 17th, 1787. Gluck's physician had ordered him a daily drive after dinner for the sake of fresh air, and moderate exercise. The meal passed off gaily, two guests being present. After it was over, the master's wife left the room to order the carriage. In her absence Gluck urged one of the guests to take some cordial and himself poured out a small glassful. Upon the guest's persistent refusal he himself swallowed the strong wine, laughingly begging not to be betrayed to his wife. The

carriage came and Gluck with his wife started on their drive. The farewell to his guests was to be his last, for very shortly afterwards he was attacked by a paralytic stroke, became unconscious and was taken home by his alarmed wife. A few hours later the end came, in the seventy-third year of his age.

Haydn

Haydn.

The name of Haydn is intimately connected with the musical history of Old Vienna. It is generally thought that his fame went out into the world from England. However, he had composed works of note before he received the call to London. He was born in Hainburg, a small market-town not far from Vienna, in an humble house built of clay and thatched with straw. A picture of this house, sent by Diabelli (known to all beginners as the composer of four-handed piano pieces) to Beethoven, then already on his death-bed, gave him almost childish joy, as he exclaimed to Andreas Streicher and Hummel who were visiting him.

The music conductor von Reuter, passing through Hainburg, happened to hear the seven years old Haydn sing, and attracted by the boy's sweet voice took him to Vienna and had him study the piano, violin and singing under good masters. There, until the age of 18, he sang as

choir boy in the Cathedral of St. Stephan and also at court, winning great favor everywhere. At that time he lived in the so-called "Kantorei" behind the Cathedral, where he shared an attic with five comrades. From the window he could look down on the old churchyard and thence upward along the façade of the Cathedral with its many memorials and arabesques graven in the stone. On a moonlit night this was a magical scene which left its impress on the boyish soul. When, at the age of 17, his sweet soprano voice broke, a pretext was sought to dismiss him and was soon found in a prank he had played on a fellow pupil who sat in front of him. He is alleged to have cut off this lad's queue and was punished for it by a caning on the palm of his hand. He was turned out into the street on a wet November night and left to shift for himself. This was in 1749. His entire belongings consisted in the worn clothing on his back, in the pockets of which there was not a single penny. Cold and hungry he wandered through the streets until the morning dawned and he sank down exhausted on a doorstep. There he was found by the tenor Spangler, chorister in the Michaeler church, who took pity on him. In his attic in the Michaelerhaus Haydn underwent many vicissitudes during the following years. His room was one

House where Haydn died, now Haydn Museum (Inset, picture of Haydn)

of many on the fifth floor of the building, mere spaces divided by wooden partitions. There he was exposed to all kinds of weather, suffered from heat in summer and from cold in winter. But again he had a splendid view from his window down on the Michaeler church at the left, the royal palace (Hofburg) at the right and the theater next to it, where Gluck was at the time musical director. One possession in his humble room, however, afforded him such delight, as any king might have envied him for, an old worm-eaten piano. He gained his livelihood by giving music lessons. He himself writes that, as he had lost his voice, he was obliged for fully eight years to teach, and this stultifying occupation has nipped many a genius in the bud. "Never would I," he writes, "have achieved the little that I have, had I not devoted the nights to composing and finally found in the famous Porpora, then in Vienna, one who instructed me in the fundamental rules and the art of composition."

The Michaelerhaus at that time contained a number of interesting inhabitants. In the first story there dwelt the Princess Eszterhazy, mother of the Prince Eszterhazy, the musical conductor of whose orchestra Haydn afterwards became. Above her in the third story lived the poet Metastasio who had turned over a part

of his dwelling to the Martinez family. The highly gifted Marianne Martinez was a favorite of Metastasio and he arranged that she take piano lessons from Haydn. This instruction lasted for three years, and during that time Haydn was received as a guest at Metastasio's table, in addition to his fee as teacher. During the same period he also played the organ in the church of the "Brothers of Mercy" in the Leopoldstadt, a district of Vienna, at a yearly salary of 60 florins (about $ 24.–), and exercised a like function in the chapel of the Haugwitz palace. When some time later he had a better income from his lessons, he removed from his attic to a house on the Seilerstätte, near the former Karolinentor. This was a gate in the bastions then surrounding Vienna and so named in honor of the Empress Carolina Augusta. The gate led from the Seilerstätte to the suburb Landstrasse, from which an idea of the situation may be gained. In his new lodging, however, he had the misfortune to be robbed of his belongings.

He now had the entree to some aristocratic houses and wrote his first string quartet in B flat major for the performances at the country-house of the nobleman Carl Josef von Fürnberg, whose administrator, together with the pastor of the village and the violincellist Al-

brechtsberger, were his fellow-performers. In 1777 Haydn wrote in his autobiography: "I was recommended to Count Morzin as director and thence to His Highness, Prince Eszterhazy, as musical conductor, where I wish to live and to die."

In the autumn of 1760 Haydn lived in the house of the barber Keller, "wigmaker to the court", the father of two daughters who took piano lessons from him. He fell in love with the younger who, however, took the veil. He was persuaded by Keller to marry his other daughter, Maria Anna Aloysia Apollonia, greatly to his misfortune, for she was not only a shrew, but a spendthrift as well. A contemporary remarks that Haydn was obliged to carefully hide his earnings from her, as she loved dress, was greatly bigotted, had priests at her table frequently, had many masses read and contributed to charity far more liberally than his purse permitted. It is related of his so-called "Ox Minuet" that she made him a scene because he had consented to write a dance for the wedding of the daughter of a butcher who had come to him with this request, for she feared he could not receive much pay from so humble a quarter. She only quieted down, Haydn having written the requested piece in spite of her continued scolding, when on the day after the wedding

a splendid ox, decorated with ribbons, was brought to the door in payment, for the sale of this noble animal meant a handsome sum. Haydn says that it signified the same to her, whether her husband was an artist or a shoemaker. It was not until late in life that Haydn separated from this Xantippe, but he continued to provide for her.

After this digression let us return to his work. In 1761 he became leader of Prince Eszterhazy's orchestra at Eisenstadt in Hungary. The splendid palace there, in which a luxurious court-life surrounded him, and a magnificent park with its beauties of landscape formed a background for his artistic nature, he could find the stimulus for his compositions and, moreover, surcease from sordid cares. The winter he spent in Vienna in the Eszterhazy palace there, of which mention has been made before.

In the year 1770 we find Haydn living in the then still rural suburb of Mariahilf in the house Hauptstrasse 12 "Zum weißen Stern", in which his musical comedy "The Apothecary" was first performed. The Vienna Diarium No. 24 writes that on March 22nd this musical comedy was produced with marked success in the presence of many distinguished personages and was repeated upon special high request three days afterwards. The genius of Haydn is now

spoken of in enthusiastic terms and the performance of the Eszterhazy orchestra under his lead warmly praised. In the summer of the same year, on the occasion of a visit from royal personages abroad, we find Haydn with his orchestra concertizing in Schönbrunn, where in the pretty little theater his musical comedy "Dido" was performed and greatly applauded. After the death of Prince Eszterhazy his orchestra was disbanded and Haydn settled permanently in Vienna, for which city he had long conceived great love. There he had intercourse with the famous musicians of the day, Mozart among them. Before he removed to Vienna he undertook the successful concert tour to London which brought him high honors. On the day before his departure he took a touching farewell from Mozart who was dining with him in his dwelling, said to have been in the Hainbergerhaus on the Seilerstätte No. 15, demolished in 1891. At the moment of parting Mozart expressed the fear, soon unfortunately to be confirmed, that he was saying good-bye for the last time to Haydn. Upon his return from London Haydn lived in the Hainbergerhaus above mentioned. In this house he was visited in 1793 by the young Beethoven, who came to show him his composition exercises.

The announcement of a concert to be given by Haydn on December 18th, 1795, shows him to be living elsewhere, as it says that tickets are to be procured of him in his dwelling on the Neuer Markt. Before his second even more successful concert tour to London he bought the one-story house in the suburb Windmühl, No. 84 Kleine Steingasse, now known as the Haydngasse, then situated among green fields and woods. The little house now has a strange old-fashioned look among the surrounding high buildings in one of Vienna's busiest districts. At present it belongs to the municipality of Vienna, which has established a Haydn museum in it. In this house Haydn composed his two greatest works, the oratorios "Creation" and the "Seasons", also the famous Austrian National Anthem. This he continued to play daily on his quaint piano of only five octaves up to the last days of his life with great expression, and did so unbidden to visitors. In this house there came to see him the most famous men of the day, calling him Papa Haydn and reverently kissing his hand as he sat in his easy-chair, his head covered by a powdered wig with long side curls, otherwise clad in a white heavily embroidered waistcoat of silk, with rich lace jabot, white stock with a golden clasp, brown coat of state, embroidered cuffs, black

silk breeches, white silk stockings, large silver buckles on his shoes.

The last great honor he lived to see was the performance of his "Creation" at the Cavalier Concert in the old University in 1808. It was feared that the excitement would prove injurious, as he was already very weak and had to be carried into the hall, where he was carefully placed in an armchair between two distinguished ladies who carefully guarded him.

He was greatly affected at the occupation of Vienna by the French in 1809. He was just being helped out of bed on the morning of March 10th, when four cannon shots fell which violently shook the doors and windows of the house. He calmed those about him, but from that day his strength declined and the end came soon after, on May 31st.

Great honors were accorded him by the French, Napoleon ordering a guard of honor to be placed at his house, and many high French officers followed him on his last journey. On June 15th, a memorial service was held in the Schottenkirche, at which the Mozart Requiem was performed. Haydn was interred in a Vienna churchyard, but his remains were removed to Eisenstadt on November 6th, 1820, where they now rest beneath the choir in the little mountain church for which he wrote most of his great

masses. Inscribed in gold letters on the stone above his grave is the verse from the Psalms: "I shall not die, but live and tell of the works of the Lord."

Mozart

Mozart.

More than 100 years ago the French author Stendhal wrote of Mozart, whom he admired so greatly, that despite the grace and lightness of his music a subtle melancholy lies at its root. Thus it seems to us the echo of an in part tragic life which found its final expression in the touching strains of his Requiem, in very truth his swan song.

Of the real Mozart little is known; he seemed to his companions ever full of good humor and ready for a laugh, at least before in later years he was beset by sordid cares. He had not a happy childhood, taken from town to town and country to country by his father, a kind but pedantic guardian. He was petted by kings and caressed by queens, but not spoiled. Such a strenuous life, however, often exhausted the rather frail boy almost to death; he was frequently ill, and it is a wonder that he did not succumb. At the age of

twelve he received the order in Vienna to compose and conduct a mass for the consceration of the newly erected Waisenhauskirche, to-day known as the church Maria Geburt on the Rennweg. The ceremony took place in the presence of the Empress Maria Theresia and the entire court. The years of his travels as a child prodigy over, he came into the service as leader of the orchestra of the Archbishop of Salzburg, Count Colloredo, who led him the life of a slave, treating him on an equal footing with his lackeys, sometimes not even so well. Yet in this period, which lasted until Mozart was twenty-five, he composed immortal works, among them the opera "Idomeneo" which found great success and made him famous. During the leaves of absence accorded him by his tyrannical master, the Archbishop, he had made the tour of several German cities and settled for a longer time in Mannheim, where he found a kind friend in Cannabich, the conductor of Prince Carl Theodor's orchestra. Carl Theodor was on friendly terms with the musicians and spoke affably to Mozart, who expressed the wish to write a German opera, to which the prince graciously remarked, that might be done some day.

Among the musicians of the orchestra there was a certain Fridolin v. Weber, a man of good

The child Mozart on the lap of Empress Maria Theresia

family, brother of Carl Maria v. Weber's father, whom the love for the stage had brought into straitened circumstances. Among his family of six children Aloysia, the second daughter, possessed a beautiful voice and great talent. Mozart studied with her songs of his compositions, hence visited the house frequently and finally fell in love with his pupil. Mozart's father, averse to so early a marriage, directed his son to proceed to Paris where Gluck was then celebrating his greatest triumphs. Thence he was recalled by his father to Salzburg, where the post of conductor was open to him. Reluctantly Mozart obeyed the call, for he hated the proximity to his tyrannical master. This was in 1780. In the following year the Archbishop remained for a longer stay in Vienna and ordered Mozart to join him there, where he arrived on the morning of March 16th, 1781. The Archbishop was impatiently waiting for him at the "Deutsches Haus", a still existing hostelry in the Singerstrasse, with entrance from a street behind the Cathedral of St. Stephan, not far from the Archbishop's palace on the corner to the left of the Cathedral. This palace, which still serves as the residence of the Archbishop of Vienna, was erected in its present form in the year 1723. In 1869 the façade of the ground floor was modernized

and the floor itself turned into handsome shops facing the Cathedral. In this palace Mozart was assigned a lodging. His reception had not been altogether ungracious, but the already celebrated composer had to dine at one table with the servants, whom, however, he kept at a distance by remaining completely silent. It was with great difficulty, and only after his despotic chief had been urgently requested by the nobility to grant this favor, that he obtained from the Archbishop the permission to play at a concert given by the still existing Haydn Society, a concert that brought him extraordinary applause.

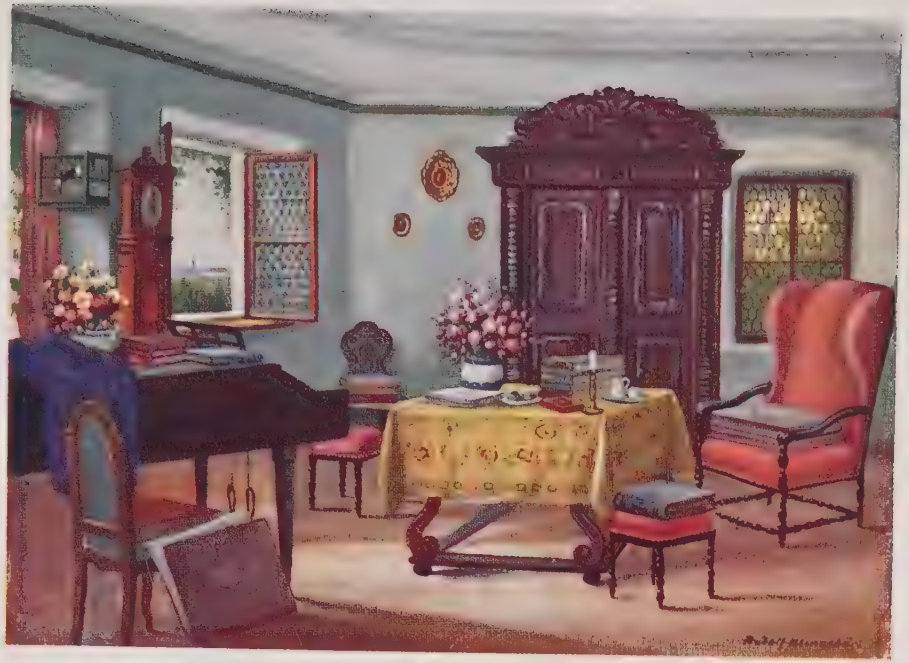
Mozart's dignified and proud manners vexed the Archbishop and he gave vent to his anger by calling Mozart names ill befitting the mouth of a prince of the church. He paid Mozart nothing for the compositions written specially for his evenings, and finally issued the command that he leave his quarters in the palace. Mozart refused to do so before he received compensation, being now obliged to cover his own expenses, and he describes the succeeding interview with the pleasant prelate to his father as follows. "'When will the fellow go?'" (It must be explained here that inferiors at that time were addressed in the third person.) "And thus it kept on, he calling me the worst names, that

I was the most careless knave, that no one served him so badly and he would advise me to leave that very day or he would stop my pay. I could not put in a word, he kept on like a running fire. I listened calmly to all. He threw into my face that I had a salary of five hundred florins (about $ 200), called me a rascal, a block-head. At last, when I felt that my blood was beginning to boil, I said: 'Is your Lordship not satisfied with me?' 'What! he wants to threaten me? There is the door, let him go, I will have nothing to do with such a miserable fellow!' Finally I said: 'Neither will I with you.' 'Then let him go.' And I, in going: 'It shall be so'." And on the following morning Mozart gave it in writing to the high and mighty Archbishop, that he would have nothing more to do with him.

In the meantime Aloysia's father, Fridolin v. Weber, had received a post as court musician in Vienna and removed to that city. After his death his wife supported herself by letting rooms in the house where she lived, which was on the Petersplatz and bore the name "Zum Auge Gottes". Frau Weber was assisted by her three daughters, Josepha, Constanze and Sofie; Aloysia had long before married the actor Joseph Lange and become a famous prima donna. To Frau Weber Mozart now removed and, fond of his new found

freedom, firmly refused to return into the service of the Archbishop who feared that his inexcusable behavior might become public and therefore caused attempts to be made to recall the offended composer. Mozart was extremely comfortable in his new surroundings, but he was not to enjoy them long, for his father insisted on his leaving Frau Weber, as young Mozart had conceived an affection for Constanze. Constanze was then 18 years old, described by Mozart in a letter to his father as not exactly pretty, but attractive, very housewifely in her tastes and assiduously attentive to his wants. Mozart's father refused his consent to his son's marriage and Frau Weber did not favor it either, deeming Constanze too young.

In his new quarters Mozart keenly felt his loneliness. He had never been accustomed to care for himself and sadly missed the kind ministrations of Constanze. Besides, his expenses were much increased. He now came to a quick decision, and taking Constanze away from her home one day, brought her to the house of his protectress, the Baroness Waldstätten. The Baroness informed Frau Weber of her daughter's whereabouts and she now gave her consent to the marriage, while father Mozart's objections were overruled upon the intercession likewise



Mozart's room on the Kahlenberg

of the Baroness. In the meanwhile Mozart had been diligently at work on an opera, for which the text had been ordered by the Emperor Joseph II of the famous actor and dramatist Stephanie, and which was an arrangement of an old play by Bretzner. The opera was entitled "The Elopement from the Seraglio" and was produced for the first time at the imperial theater on July 16th, 1782. It was received with great acclamation and its success could not be prevented by the intrigues of Salieri who was at the head of the Italian faction and inimical to the new German style. The Emperor himself also was too much accustomed to the old Italian sing-song and therefore ended his laudatory words to the composer by saying: "But enormously many notes, my good Mozart, are in it," to which Mozart promptly replied: "Just as many as are necessary, Your Majesty," upon which the Emperor smilingly said: "Possibly, for you must understand that better." Master Gluck went to hear the opera, complimented the composer highly and surprised him by an invitation to dinner.

The work for which Mozart received the fee of fifty ducats, a little more than the hundred florins which the librettist got, was given a number of times. When Mozart's marriage took place on August 4th and the opera happened

to be billed for the same evening, some waggish friends caused posters like those for the opera to be printed, on which the following announcement appeared in large letters: "To-night, August fourth 1782, 'Wolfgang and Constanze' or 'The Elopement from the Auge Gottes'", at which jest the theater-loving Viennese were greatly amused. It should be added that in this opera "Belmonte and Constanze" are the lovers' names.

Unfortunately the marriage did not prove to be a very happy one. Constanze was rather narrow-minded and had little idea of the greatness of the man who lived at her side. She was vain and like all women of no importance had a great love of dress. Mozart's patience was unbounded and he did his utmost to keep the often dissatisfied woman in good humor. He remained even-tempered, but his smiling face was often the mask for a sorrowing heart. In this reference his brother-in-law Joseph Lange writes that at such times he spoke confusedly and jested in a way one was not used to in him. He was negligent in his demeanor and did not seem to be brooding over, nor even to be thinking of anything. Either from unexplained reasons he intentionally covered his inward stress with outward frivolity, or he took pleasure in bringing

House where Mozart died, now replaced by a modern building

the divine ideas of his music into sharp contrasts with commonplace everyday incidents and delighted in a kind of self-irony. Perhaps it was a forced escape from the shadow of his approaching death that sometimes loomed up in him. But in one of his letters we read the following: "Although I have made it my habit to imagine the worst in all things – as death (exactly said) is the final purpose of our lives I have since a few years made myself so familiar with this true, best friend of man, that his image no longer has anything terrifying for me, but much that is comforting and consoling. I never go to bed without thinking (young as I am) that I may perhaps be no more on the following day – and yet no person of all those who know me can say that I am sad or morose in my behavior."

Of all this he confided nothing to Constanze who, indeed, would not have understood him. Work, unceasing work from early morning till late at night, filled all his days, and the struggle to earn enough for subsistence, the giving of lessons and playing at concerts unto utter exhaustion. Removals were frequent in the search for ever cheaper quarters, and the houses in Vienna, where Mozart at one time or another dwelt, are many, most of them now demolished. One still standing is at the corner of the Graben

and Tuchlauben. Another is in the Schulerstrasse No. 8, of which Mozart's father writes to his daughter Marianne that her brother has fine quarters in the first story, and that there Josef Haydn had come to see Mozart who played for him a number of new quartets he had just composed. He further writes that Haydn said to him that his son was the greatest composer he knew personally or by name. A house to which Mozart removed in 1787 was at Landstrasse Hauptstrasse 224, now Hühnergasse 17. To the house in which he died and in which he wrote the famous Requiem he removed in 1790. This was in the Rauhensteingasse No. 934 (now No. 8) and has been replaced by a fine modern structure bearing the name of "Mozarthof". On the pedestal of a large bust in the vestibule is the inscription of which a translation follows: "To the unequalled master of the art of music, who lived here until his death, this memorial is dedicated, upon re-building of this house, by Pietro di Galvagni, 1849.

These many removals and attendant pecuniary cares may make the discontent of Constanze appear excusable; moreover, she was mostly in ill health and there were many children. Added to this came the humiliating appeals to friends for financial help, frequently fruitless, or the final resort to usurers. Yet in all these years

Interior of the Vienna Staatsoper, on the stage a scene from a Mozart opera.

and amid all these vicissitudes Mozart created his greatest works. Still, from the depth of his music often rises the tragic sound of his suffering.

Among these works, "Don Juan" has achieved the widest popularity. It was his twentieth opera and was performed for the first time in Prague on October 29th, 1787. Mozart himself diligently superintended the rehearsals and sometimes took part in the acting. Thus he showed how the Minuet was to be danced, jestingly remarking that his ability as a dancer was even greater than that as a composer. It is related that, not satisfied with the cry of alarm uttered by Zerline when carried off by Don Juan, he approached her unnoticed and vigorously pinched her arm, at which she shrieked so convincingly that he was fully content.

The overture to the opera he wrote down on the night before the performance, having had it ready in his head for weeks before. Indeed, he had three overtures in mind, but finally decided on that in D minor, the gloomy tragic key in which the vengeance duet is written, as also the scene with the stone statue of Donna Anna's father, whom the reckless blasphemer has slain in a duel. The book for the opera had been arranged by Daponte from material suggested by him, which had often

been used before, but never in the same manner, and is immortalized by Mozart's splendid music.

In his memoirs Daponte relates that at the time he was engaged on books for the three prominent opera composers of Vienna and says, that he would employ the night for Mozart, thinking at the same time of Dante's Inferno, in the morning he would write for Martin, and read Petrarca, and in the evening for Salieri, when Tasso would be his companion. These memoirs were written by Daponte at the age of 80 in New York, to which city he fled in 1804 from London, where he was beset by financial difficulties. When in 1838 the famous singer Garcia came to New York, Daponte, shortly before his death, hastened to see him. He was earning a scanty livelihood in the new world as a teacher of languages, and appeared on the threshold of Garcia's dwelling clad little better than a beggar. He exclaimed: "I am Lorenzo Daponte, Mozart's friend and the writer of Don Juan." Amid the strains of the champagne aria, Garcia fell on the old man's neck. He afterwards arranged a performance of "Don Juan" for the benefit of Daponte.

But to return to Mozart and his "Don Juan". In early April of 1787 he had received Daponte's libretto and energetically set about composing the music for it. While at work on

the score, young Beethoven, then sixteen years old, came to him for lessons, of which, however, he had time for only a few, but rightly prophesied his pupil's fame.

In May of the same year he received the news of his father's death and had also to mourn the loss of Count Hatzfeld, his best and dearest friend. In such gloomy mood he wrote the tragic scenes of the opera. It was a complete departure from the opera seria and the opera buffa, and combined both kinds, the highly tragic alternating from scene to scene with the highly comical.

After "Don Juan" Mozart wrote the opera "Così fan tutte" and the "Magic Flute". Much of the latter he is said to have composed in the summer house situated in one of the courts of the Freihaus, before alluded to in these pages. The book had been written by Schikaneder, of whom mention has also been previously made.

Before completing the "Magic Flute", Mozart received the commission for two other works, the Requiem and the opera "Titus". The order for the Requiem was given in a most mysterious manner and was contained in a very flattering letter brought by a tall gaunt man of serious appearance and clad in grey. Mozart accepted the order, but did not state the time of completion. The messenger came again with

a fee of one hundred ducats and said that the composer should not try to discover who it was that gave the order, as all such efforts would be perfectly useless. A third time the mysterious stranger appeared. Mozart chose for the Requiem the tragic key of D minor used in "Don Juan". Being at the time in poor health, he sometimes remarked that he was writing the music of mourning for himself, and on the day before his death he asked the score to be brought to his bed, wishing to hear the work. His brother-in-law, the singer Hofer, took the tenor, Mozart himself the alto, while the Tamino of Schikaneder's company took the soprano and the Sarastro the bass. When the passage "Lacrimosa" was reached, with the plea for mercy, Mozart began to weep and laid away the score. On the following night at one o'clock he entered into eternal rest. A few friends were present at the services in the Cathedral of St. Stephan over Mozart's body. The weather was terrible and nobody followed Mozart on his last journey. In the St. Marx churchyard the plain wooden coffin, in which the mortal remains of the immortal composer reposed, was lowered into a common grave with some fifteen or twenty other coffins. When Constanze after a long time finally wished to visit her husband's grave, she could not be directed to the spot,

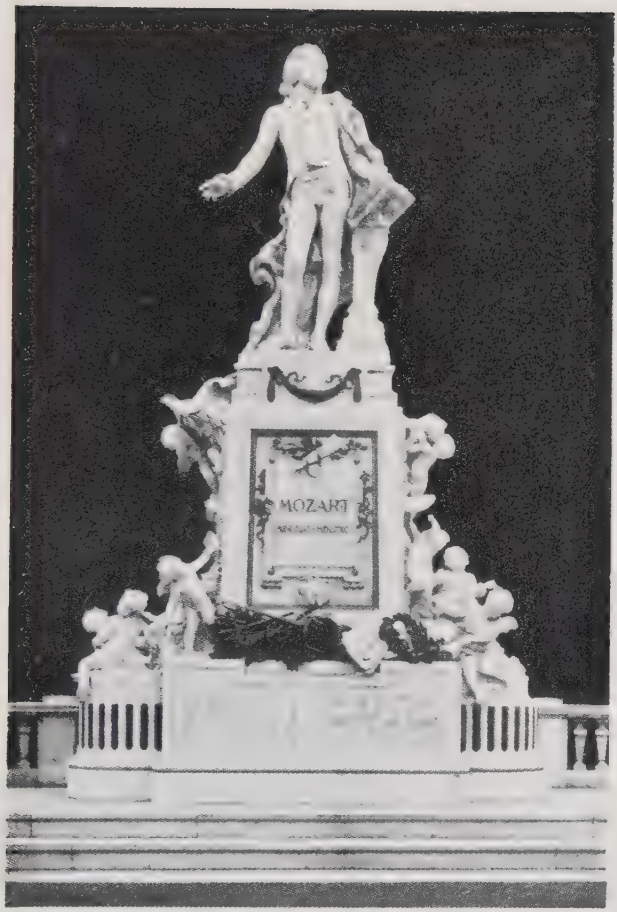
Mozart's lonely funeral

as in the meanwhile a new grave-digger had been engaged. As stated by his successor, the bodies of those who died at the same time with Mozart and were buried in pauper graves, were placed in the third or fourth row from a certain cross. Up to the present day the exact spot is unknown, all researches having remained fruitless.

There where the great master's resting place might about be supposed, the celebrated singer Maria Anna von Hasselt-Barth caused a memorial to be set on January 30th, 1844. On this memorial there were graven these words: "Jung groß, spät erkannt, nie erreicht." "Early great, late recognized, never equalled." This granite block now constitutes the pedestal of the memorial in front of the little summerhouse on the Kapuzinerberg, on which Mozart wrote much of the music of the "Magic Flute".

On the occasion of Mozart's one hundredth birthday, the Vienna Municipality decided to place a memorial to the master in the St. Marx churchyard. This was afterwards removed to the Central Cemetery, where it now stands among the group of honorary graves of great celebrities. A beautiful marble statue of Mozart stands on the Albrechtsplatz behind the Opera House, on the site of the old Kärntnertor-theater. It was unveiled on October 8th, 1896,

five days after the death of Tilgner, its creator. Special mention is further due to the Mozartbrunnen on the Mozartplatz, with figures from the "Magic Flute", Tamino playing the flute and Pamina leaning against him. The square on which it is situated is within an easy reach of the Freihaus in which this opera was first performed in the Schikaneder theater there.



Mozart Monument.

Beethoven.

Following the purpose of this work which is to point out the sites hallowed by genius, that part of the great Beethoven's life shall be spoken of which concerns his numerous removals from dwelling to dwelling in Vienna, in which city he passed nearly all his life. The search ever renewed for fitting quarters seems an unworthy occupation for so great a man. However, it cannot be denied that surroundings exercise an enormous influence on the spirit, and work in congenial quarters proceeds more easily. Beethoven's impetuous temperament often caused him, not finding in his new quarters the satisfaction he had anticipated, to look for another almost immediately, and he not rarely secured two and even three apartments at the same time, so that his slender purse was burdened beyond its power. Conflicts with landlords and neighbors, and such with his housekeepers, with whom he was almost constantly in petty

disputes, alternated with the divine inspirations of his muse.

It was not the great master's fortune to find simple domestic comfort, such as is granted to the meanest of men. In his childhood at Bonn, a drunken father made the home miserable, and as a youth he was mercilessly thrust out into the world, homeless and penniless. But all these sordid cares could not subdue his soaring spirit which rose triumphant above these frequent disturbances of everyday life. Beethoven's wishes as regards dwelling were perhaps not difficult to fulfill. He desired neither luxury nor special comfort, merely, a place where he could work. But none seemed too large or too high for this purpose. He had the wish for uncommon dimensions, so that, when he was shaken by the tempestuous throes of his gigantic spirit, he might have room enough to move about in. Furthermore, a fine and extended view should be afforded him from his windows. He was averse to neighbors and would best have liked to be in a house by himself. It is not to be wondered at that such demands were not so very easy to comply with and that therefore Beethoven was constantly on the lookout for new quarters.

The furniture was usually of the simplest kind and consisted of only the most indispensable

articles, a piano of course never missing. He was careless also as regarded clothing. A picture of his quarters is drawn as follows by a contemporary: "An admirable confusion prevails – books and music are scattered about in every corner – remnants of a cold lunch here – sealed or half empty bottles yonder – here the sketch of a new quartet, there on the piano, noted down in scribbled characters, the material for a new symphony – elsewhere again proofs waiting to be corrected – the floor littered with letters, and a loaf of Stracchino cheese occupies a place between the windows." At that time Beethoven lived in the building of the Theater an der Wien.

His dwelling, in 1809, in a house on the still existing Mölkerbastei, the only part of the old Vienna bastions still remaining, is thus described by Baron Tremont who visited him there: "Imagine the dirtiest and the most disorderly apartment possible. Pools of water cover the floor (it was Beethoven's habit to empty jars of water on himself every morning from head to foot and run about naked in the room, composing, humming melodies and stamping his feet). The dust lies inch thick on the sufficiently old piano which is covered with printed music and manuscripts. A little table beside the piano shows plain traces of frequently

spilled ink and has upon it numbers of rusty pens, while the chairs bear remnants of cold food, garments, and the like."

Another of Beethoven's dwellings on the Tiefer Graben is described by Carl Czerny, who was Beethoven's pupil and whose etudes are known to all piano players: "We ascended mountain high to the fifth or sixth story to Beethoven's apartment and found there a most disorderly looking room, papers and garments strewn about everywhere, several trunks, bare walls, a shaky chair in front of the piano. It was the same all over. He would not allow housekeepers or servants to do much cleaning, as then, he lamented, he was unable to find anything. Whenever, on rare occasions, he consented to see a visitor, it was usually in the most negligent of raiment. A grey jacket of furzy cloth opened at the neck, wide pantaloons, slippers, his raven black hair in disorder, his face almost as dark, often unshaven for days. His garments were often covered with spots and far from clean. Yet perhaps no other person in Vienna bathed and washed so often as he."

In winter Beethoven mostly lived in the city, in the summer Vienna's beautiful suburbs annually attracted him. The district now known as Döbling he particularly favored, and traces

Beethoven

of him are frequent there, old houses with tablets commemorating his sojourn. – Nothing is known of where Beethoven lived when he first came to Vienna. He was then sixteen years old and applied for lessons to Mozart who was greatly reserved at first. But when Beethoven asked to have a theme given him, his original manner of treating it caused Mozart later to say to friends: "Keep this young man in your eye, he will make the world speak of him some day."

The death of Beethoven's mother caused him to return a second time to the Austrian capital in 1792, and he now decided to make it his home. His first lodging was in an attic room in the house of the book-printer Strauss in the Alser suburb, now Vienna's IXth district. He speaks of a ground floor room after the one just mentioned, but it is not known where this was. Beethoven who had come to Vienna with great expectations now applied for tuition to Haydn, but, disappointed in him as a teacher, went secretly to Schenk, the composer of the "Dorfbarbier", and finally to Albrechtsberger, the conductor of the St. Stephan's Cathedral choir, a highly gifted musician who was thoroughly grounded in theory.

Beethoven's brilliant playing soon opened to him the doors of the Vienna aristocracy. Many

of them became his pupils and not a few his patrons. In 1794 we find him living in Prince Lichnowsky's house as his guest. In a letter addressed to him there by Van Swieten, the latter writes: "If nothing prevents you I hope to see you next Wednesday, with your night cap in your bag." In the house of Prince Lichnowsky, then 45 Alstergasse, the celebrated performances of the Schuppanzigh quartet took place every Friday, and there Beethoven played his first compositions, the "Trios for Piano, Violin and Bass Viol", to the friends of the Prince. Haydn was among the listeners and his judgment was looked forward to with interest. The old master said many pretty things regarding the works which had made a deep impression on the artists and amateurs present.

In 1795 Beethoven lived at 35 Kreuzgasse in the second story of the Ogylvi house behind the Minoriten church. The Kreuzgasse is now called the Metastasiogasse, the Ogylvi house is that at the corner of this street and the Löwelstraße, and at present belongs to the Montenuovo family. Thence Beethoven announced the appearance of the mentioned Trios, which were published by Artaria and could be purchased of the composer. This was the predecessor of the firm Artaria, art dealers, now situated on the Kohlmarkt. The Trios were followed by

several piano sonatas, some chamber music compositions and a number of songs, among them the famous "Adelaide". The following years were spent by Beethoven in concert tours, during which, however, he again came to Vienna, for it is known that he had a meeting there in 1798 with General Bernadotte, a great lover of art, who suggested to Beethoven the writing of a composition in which Bonaparte should be glorified, a composition later known as the "Eroica".

In 1799 and the beginning of 1800 Beethoven lived in the third story of the house 241 Tiefer Graben, a house still standing and now bearing the number 24. This dwelling is the one described by Czerny and previously alluded to. In the summer of 1800 we find Beethoven in the suburb of Döbling, and the following winter he lived in the so-called Hamberger house on the Seilerstätte, where Josef Haydn had once dwelt. Of this dwelling in a letter, dated June 29th, 1801, Beethoven writes: "I have a very fine abode now, which commands the bastions and is of double value for my health."

In the succeeding summer Beethoven is in Hetzendorf on the outskirts of Vienna. During that period the letter to his "Immortal Beloved" was written, with whom some seek to identify his pupil, the Countess Giulietta Guicciardi, and others the Countess Therese Brunswick.

The summer and autumn of 1802 Beethoven spent in Heiligenstadt, another Vienna suburb, where he wrote the memorable "Heiligenstädter Testament" (will). It bears the date of October 6th, 1802, and reveals a touching picture of his depressed state of mind at that time, owing to his increasing deafness. The cause thereof was a severe cold brought on by carelessly opening doors and windows of his rooms upon returning overheated from a long walk on a sultry day of May. After weeks of illness the infirmity remained, a particular tragedy in Beethoven's case. All measures taken to cure it proved fruitless and gradually the master was deprived of hearing the wonderful compositions which delight all hearers and to which he could listen only with the ears of his soul. No wonder that he finally broke down and was haunted by thoughts of suicide, to overcome which only his supreme faith in art enabled him.

An incident, touching in its tragic, is related by the well-known French writer Jules Janin who visited Vienna in 1819. Walking through one of the inner streets of the town he saw before him a man so remarkable in appearance that he was tempted to follow him. The unknown entered a music shop on the Kohlmarkt, where he spoke to the shopkeeper who replied to him in writing, from which it was

plain that the man was deaf. A young girl appeared, bringing paper and a goose-squill. The man wrote busily for about fifteen minutes, then handed the written sheets without as much as looking at them again to the dealer who placed them in a drawer and handed him a gold coin. The unknown then proceeded on his way and finally entered a deserted and smoky restaurant where he asked for a plate of roast veal. The hostess curtly refused, saying there was none left, upon which he went away. – Janin goes on to relate: "Entering myself now, I asked who the man was. When she answered that he was a great spendthrift and that she thought his name was Beethoven, I was thrilled to hear this name. I now on my part ordered the roast veal, to which she politely replied, it would be ready in a few minutes. 'Then why did you not give it to Beethoven?' said I. 'I know his housekeeper,' replied the woman, 'and have promised her to see that he does not spend too much money here. He lives yonder, in that small house.' When the veal was ready, I ordered two bottles of the best wine, and after having paid what I owed I carried the viands to Beethoven's house. In the ante-room his housekeeper met me and without further ado showed me the way into the master's room. I wrote on a bit

of paper: 'I have brought a hot roast of veal and some Rhine wine. Let us dine together!' Beethoven replied: 'You are welcome, Sir, do me the honor of dining with me. I am glad you have come, for I was very sorrowful. It is only in the country that I feel well. I suffocate here in the city and hear all manner of strange noises. I cannot even hear myself sing! I have lost more than Milton, who only went blind, but retained his poetic art. I have lost my poetry and my world, lost them forever!' At the same time he went to his spinet and began to play a symphony he had composed. Just heavens! The instrument was terribly out of tune. Beethoven maltreated the keys as only a deaf person can. Never had shriller sounds assailed my ears. For him, who was entirely wrapt up in the solemnity of the moment, who prized himself fortunate to have found a listener, this playing meant happiness. He wept and laughed in one breath. And I held my head lowered, would have liked best to have stopped up my ears, nay, would have liked best to flee. I was obliged to listen to the worst banging I have ever heard. – At last my torture came to an end. Beethoven arose, tired but content. 'Old Beethoven still has blood in his veins, has he not?' he exclaimed. 'That is real music, is it not?' He pressed my hands and drew me to his

The old Pfarrplatz in Heiligenstadt

broad breast, while a large tear wet my face. 'I must give you something, something written for you alone.' He drummed with his fingers on the window pane, listened to an inner voice, held converse with his inmost self, then wrote down the tones and silently handed me the sheet. – I preserve it as my most precious relic."

A Beethoven house is still standing on the old Pfarrplatz in Heiligenstadt No. 2. It consists of two wings connected by an arched door, and in a niche of one of them is an old stucco image in many colors of St. Florian. The wine-covered walls and overgrown steps leading to the court make an extremely pretty picture.

Returning to town late in the autumn, Beethoven lived for a time on the Petersplatz, and during the following two years alternated between Baden and Döbling in the summer, while during the winter he now had an official dwelling in the new building of the Theater an der Wien, where he was writing an opera for Schikaneder, none other than "Fidelio". The fate of this opera has been spoken of elsewhere. After its first three memorable performances Beethoven withdrew the opera in a rage and, after the breach with Baron Braun, director of the theater, removed to the Pasqualati house

on the Mölkerbastei Nr. 8 – still existing – where he at last had an apartment that answered perfectly to all his wishes. It was on the third story and the windows commanded a fine and extended view of the glacis and the suburbs as far as the wooded slopes of the Kahlenberg. In Gerhard von Breuning's "Erinnerungen aus dem Schwarzspanierhaus" we learn that a view of the Prater could also be had, although for this purpose Beethoven had to lean far out of the window and to turn his head to the right. During the following winters Beethoven returned again and again to this dwelling and retained it even after he had once more assigned to him the official rooms in the Theater an der Wien.

When he completed the opera "Fidelio" at Hetzendorf, he really had three dwellings at one and the same time. He wrote much of the opera while sitting under the same forked lime-tree in the park of Schönbrunn, where four years before he had written the "Christ on the Mount of Olives". In the summer of 1808 we have to look for Beethoven again in Heiligenstadt, No. 8 in the Grinzingerstrasse. A memorial tablet is affixed to the house, a simple one-story building.

It will have already been noted that Beethoven always spent his summers in the country,

not so much to recover from the strenuous claims made on him in town, but in order to be left to himself and have peace to work. He was a passionate lover of nature and in his "Pastorale" has given wonderful expression to this love. Exercise in the open air was indispensable to him. He loved the unbounded freedom of the fields and woods, understood the language that trees and flowers and birds spoke to him. He was abroad from sunrise to sunset and no kind of weather, however bad, kept him indoors. It is among these surroundings that we can see Beethoven as his very self, storming along with rapid steps, singing, beating time with his hands, the short robust figure clad in light pantaloons and a long blue coat, in the pocket of which he carried a long and thick lead-pencil, such as carpenters use, sketch-books, rolls of paper and other articles of use. It is thus that the poet Grillparzer describes him in the following lines:

A man strides on with utmost vim,
His shadow keeping pace with him,
He breaks through thicket, fields and corn,
By urgent impulse forward borne.
A stream his courage dampen would,
He plunges in, divides the flood,
And on the other bank ascends,
Up on the cliff his arms extends,

And dashing on at rapid run –
Fear overcomes the looker-on –
Takes the abyss at one great bound
And lands across it safe and sound.
What's hard to others he deems play,
Attained the goal has of his way;
Yet has no pathway he defined.
The man Beethoven calls to mind . . .*)

The house in the Grinzingerstrasse above alluded to had two wings, in one of which Beethoven lived, and in the other the poet Grillparzer. The latter relates of him: "We lived in the same house, he in the part facing the street, we on the side of the garden, but we had the stairway and the hall in common.

*) Es geht ein Mann mit raschem Schritt,
Nun freilich geht sein Schatten mit,
Er geht durch Dickicht, Feld und Korn,
Und all sein Streben ist nach vorn;
Ein Strom will hemmen seinen Mut,
Er stürzt hinein und teilt die Flut;
Am andern Ufer steigt er auf,
Setzt fort den unbezwungnen Lauf.
Nun an der Klippe angelangt,
Holt weit er aus, daß jedem bangt,
Ein Sprung – und sieh da, unverletzt
Hat er den Abgrund übersetzt;
Was andern schwer, ist ihm ein Spiel,
Als Sieger steht er schon am Ziel,
Nur hat er keinen Weg gebahnt;
Der Mann mich an Beethoven mahnt.

House in Heiligenstadt where Beethoven lived

When he played he could be heard in the whole house, but in order to hear him better my mother often opened the kitchen door which led into the hall near his dwelling. Once she happened to go out into the hall in which, it might justly be supposed, we had a share also. Just at that moment Beethoven stopped playing and stepped out into the passage. When he saw my mother, he hastily went back and rushed away – and he never played again during the whole summer. It was in vain that my mother sent a message to him – he could still hear at that time – by his servant, that she had only accidentally been in the hall and with no intention of listening to his playing; furthermore, she had the kitchen door locked. No one was allowed to pass out by this door to the stairway, and everyone had to go through the garden. Nevertheless he did not play anymore."

In the Vienna suburb Heiligenstadt a lane now known by the name of "Beethovengang" was, according to tradition, one of the master's favorite walks. It leads to the Kahlenberg. Among the lovely landscape all about him there some of the most beautiful of Beethoven's compositions were born. A small park, known as "Beethovenpark", now graces the lane, and in it a bust of Beethoven has been placed. A brooklet babbles merrily by the road-side. A

contemporary, who now and then accompanied him, relates with what supreme delight the master's eyes gazed about him and rested admiringly on the blossoming gardens round about and on the vine-clad slopes beyond. Seated beneath an elm-tree he remarked that there he had composed "Die Szene am Bach" and that birds in the branches above him had assisted in the composition. Many hundreds daily thoughtlessly traverse this lane above which the spirit of the great master still seems to hover.

In the fall of 1808 Beethoven moved into the rear of a house – since demolished – in that part of the city now known as the Schottentor. The front of the house was inhabited by the Countess Erdödy, from whom Beethoven rented his rooms. Reichardt, who visited Beethoven there, writes in a letter dated November 30th, 1808: "I finally succeeded in discovering where Beethoven lived. So little heed is given to him here that I really had trouble in locating him. At last I found him in a large, disorderly and desolate dwelling. At first he looked as gloomy as his surroundings, but soon brightened up and seemed to be as glad at seeing me again, as I was with my whole heart at seeing him . . . He is a great deal with the Countess Erdödy, and altogether separated from Prince Lich-

nowsky, who lives in the upper part of the house."

Countess Anna Maria Erdödy at that time played an important part in the master's life. She was an enthusiastic admirer of the artist in him and had a deep friendship for the man. To this fine-feeling and sympathetic lady the otherwise reserved Beethoven confided his inmost thoughts, in fact called her his "Father Confessor". The Countess Erdödy is credited with having brought about Beethoven's refusal to accept an offer of an engagement in Cassel and with having induced him to remain in Vienna. In another letter of Reichardt's, dated December 5th, he says: "A cordial note from Beethoven invited me for a dinner with the Countess Erdödy, his hostess. My pleasure came near to being spoiled by emotion. Picture to yourself a very pretty, delicate woman of twenty-five, who was married in her fifteenth year, retained an incurable illness after her very first confinement, could not remain out of bed more than three months for ten years, yet has given birth to three dear and healthy children who clung to her like burrs. Only the enjoyment of music remains to her, she plays even Beethoven's compositions very nicely, and on feet that are thickly swollen limps from one piano to the other, yet at the same time is so friendly

and so kind – all this saddened me in spite of the merry dinner-party."

In the spring of 1809 we find Beethoven living in what is now known as the Schreyvogelgasse. It was the time of the siege by the French, and Beethoven took refuge from the bombardment with his brother Kaspar Karl in the cellar of a house in the Rauhensteingasse. It may have been the very one in which Mozart died. In the years 1810, 1811 and 1812 Beethoven was again a tenant in the Pasqualati house and payed 500 florins a year (about $ 200). There he received the visit of Bettina von Arnim, best known as the young friend of Goethe. She is enthusiastic about Beethoven and writes in her phantastic letters to Goethe about him in glowing terms, saying that when she saw him she forgot all else in the world! – Bettina had come to Vienna in the spring of 1810 and stayed as a guest in the house of Johann Melchior Birkenstock in the Erdbergstrasse No. 19. Beethoven was a frequent guest there, for Birkenstock was a great patron of the arts, notably music. His daughter Antoine was married to Franz Brentano, Bettina's brother in Frankfort, but was then staying in her father's house. During her sojourn in Vienna Bettina kept up a lively intercourse with Beethoven. She writes: "He comes every

day, or I go to him. This causes me to miss many parties, galleries, theaters and even the St. Stephan Cathedral . . . He took me to a great music rehearsal. There I saw this grand spirit command his regiment."

In the summers of 1810 and 1813 we see him in Baden again, during the intervening summers he resorted to the Bohemian Spas where, in July of 1812, he had meetings with Goethe at Teplitz.

In the autumn of 1813 he moved into the Bartensteingasse No. 94 on the Mölkerbastei, next to the Pasqualati house. There in his rooms in the first story, where he remained a few winters, he was visited by Ignaz Moscheles, who reports of him thus: "When I came to Beethoven in the morning, I found him still in bed. He was in particularly good spirits, jumped out of bed and stepped, as he was, to the window which looked out over the Schottenbastei, and glanced over my arrangements of his pieces."

In the winters of 1815 and 1816 the master lived on the Seilerstätte in the house then No. 1056. The front windows gave on the street, those at the rear part of the house, where Beethoven lived, on the bastions. The building has long since been demolished, and that now standing on its site bears the number 21.

It was the so-called Lamberti house, where Beethoven payed a yearly rental, it is alleged, of 1100 florins ($ 440); so it may be augured that he had more means at command than had poor Mozart, who was obliged ever to seek cheaper quarters. About this apartment on the Seilerstätte a contemporary says: "His rooms are cheerful, command a view of the verdant bastions and look fairly clean and orderly. His sleeping room is on one side of the entrance hall, and on the other his music room, where a closed piano stands." — In April of 1817 he left this dwelling and removed to the Landstrasse then No. 268 in Vienna's third district, in order to be nearer to his nephew Karl whom he had placed in a school on the adjacent glacis.

The latter part of the following summer he lived at Nussdorf, Pfarrplatz No. 2, in a quaint old house still standing, an interesting building dating from the eighteenth century. A visit to this house is well worth paying. In 1819 Beethoven is again in another part of the city, Vienna's eighth district, Josefstadt, in the house opposite to the Auersperg mansion elsewhere described. This removal was again to be near his nephew Karl, who was now in a school in that part of the city. The house is on the corner of the Auerspergstrasse and Trautsohn-

Beethoven on his morning walk in the Vienna suburb Kahlenbergerdorf

gasse, has interesting sculptures above the windows, representing mythological subjects, and is still standing. The exact location is noted in a conversation book from that time by Beethoven, whose deafness already necessitated him to converse with his friends in writing, and is the reply to the question where he was then living.

In the succeeding winters, 1818, 1819 and 1820, he is again found in other quarters, during the last mentioned year in the still existing house Babenbergerstrasse No. 38, at that time Achsenauergasse 116. During the two previous winters he lived in the so-called Hafnerhaus on the Landstrasse Hauptstrasse No. 79, where his migratory spirit might have rested, but where, it is alleged, he was given notice to move on account of noisy behavior. The master, then on work at his great Mass, forgot everything about him in the ecstasy of composing and had absolutely no consideration for those about him. It is well known that in the fall of that year he was so deeply engrossed in his work as to wholly neglect his personal appearance, so much so indeed, that one evening, while out walking, he was taken to be a vagabond, arrested and forced to pass the night in jail.

In the following years he lived repeatedly in various houses on the Landstrasse, passing the

summers in the suburbs of Vienna, or in Mödling and Baden. In the latter place he was visited on October 5th, 1823, by C. M. von Weber, whose opera "Euryanthe" was having its first performances in Vienna. Beethoven's room was cheerless and disorderly. Music, money and garments lay about the floor, linen was piled up on the bed, and the open piano was thickly covered with dust; broken breakfast dishes stood on the table, and the master himself was in a shabby coat, out at the elbows.

In the spring of the same year Beethoven lived for a time in the villa Pronay at Hetzendorf, now a part of Vienna. The villa is a highly interesting and artistic building dating from the 18th century and is well worth a visit, apart from the fact that the great master had once dwelt there. The walls of the rooms bear traces of having been decorated in the manner of Schönbrunn with birds, fruits and flowers, and there is still to be seen an old stove constructed of clay. It is a most realistic imitation of a mighty tree-stump with oak-leaves, and topped by a stork snapping at an adder.

In that summer Beethoven was at work on his Ninth Symphony. In the autumn of 1825 the master removed to the so-called Schwarzspanierhaus which was to be his last residence

and the description of which in Breuning's Memoirs has been elsewhere quoted.

In this house the great composer died on March 26th, 1827.

It is Breuning also who writes of this day: "It was between four and five in the afternoon, that the black clouds gathering from every side began to darken the heavens more and more, and suddenly a violent thunder-storm set in with a flurry of snow and hail. As in the immortal Fifth and Ninth blows are spoken of that beat at the portals of fate, so heaven appeared to signalize the heavy blow which was about to be dealt the art world with its gigantic kettle-drums."

A contemporary, Ludwig Cramolini, a celebrated singer at the Vienna opera, relates of the death and burial of Beethoven as follows: . . . "On Monday, March 26th, at five in the afternoon, the greatest musician of his and all times died . . . On the 27th, after a rehearsal, I repaired to Beethoven's dwelling, a small scissors in my hand, where I found Schindler who was keeping off a crowd of the inquisitive who wished to see Beethoven, but allowed me to go in. There I now stood before the covered body that, according to the custom of the time, rested on long boards placed over chairs. In the presence of an old woman, probably Beet-

hoven's house-keeper, who was watching the body, I raised the cover and quickly cut off a lock of hair from Beethoven's head . . . On the same afternoon, in spite of the fact that I had to sing in 'La Dame Blanche' that evening, I hastened to Anschütz (a well-known actor of the day at the Burgtheater) and begged him to speak at Beethoven's grave. The idea found favor with Anschütz. He sent me to Grillparzer; if Grillparzer would compose the obituary, he, Anschütz, would recite it. I flew to Grillparzer, whom fortunately I found at home and who, after some hesitation, consented.

During the performance at the opera I persuaded my colleagues to sing a double-quartet together with me at the funeral. Further, I sent my brother Eduard to the painter Dannhauser with the request that he try to obtain a plaster death-mask of Beethoven, in order afterwards to paint him. The efforts of friends succeeded in obtaining an own grave for Beethoven, else he might perhaps have been buried like Mozart in one grave with five or six others. But even in death this was not destined to be the master's last resting place, for years afterwards his remains, together with those of Schubert who had also been interred in the old Währing churchyard, were removed to the great Central Cemetery and placed in a grave of honor in

Beethovengang

the musicians' corner of that vast city of the dead.

Josef Hüttenbrenner and others attended to having floral offerings placed on the coffin; in short, each member of the hastily constituted committee contributed his share to lend a worthy solemnity to Beethoven's obsequies. These took place on Thursday the 29th at 3 o'clock in the afternoon.

When the bearers had brought the body to the entrance hall, we sang Weber's 'Rasch tritt der Tod den Menschen an', then took up the coffin and bore it to the Minoriten church. The distance is about one thousand paces, but the way there lasted at least an hour, for the crowd was enormous; it may have comprised 20.000 persons and more. We had to walk step by step and the burden became so heavy to me in spite of the fact that we set the coffin down and changed places several times, that I thanked God when we arrived at the church. The ribbons that hung from the coffin, which was covered with laurel wreaths, were carried by musicians who walked beside us and among whom were Schubert, Hummel and Umlauff. Following were many noted poets, singers and actors of the dav. Over one thousand carriages, including several imperial ones, closed the funeral procession.

Before entering the Währing churchyard (long since closed) a halt was made, and there the famous actor Anschütz spoke Grillparzer's magnificent words of mourning: 'He was an artist, and who is there to rise up beside him? Even as Behemoth storms through the ocean, so he flew over the boundaries of his art. Because he kept aloof from the world, he was called inimical, and because he avoided agitation, unfeeling . . .'

It was an unheard of occurence for Vienna that a 'Musikant' – how different had been Mozart's funeral – was brought to his last resting place with such pomp and amid the participation of nearly the whole city." –

There are but few Beethoven memorials in Vienna. One is a life size seated figure in a small square called Beethovenpark near the Vienna Konzerthaus. Another statue is erected in the so-called "Beethovenruhe", a small resting place beside the Beethovengang, a favorite walk of the master's. In the Heiligenstädter Park a statue of the great composer is a lifelike presentment, showing him with his hands crossed behind his back and bare-headed as it was his wont to walk.

Beethoven Monument.

Schubert.

Schubert is without doubt the most Viennese of the five classics under review and the only one of them who was born in Vienna. Much of the Viennese brightness of spirit, its humor mixed with melancholy, is reflected in this composer's lovely music, above all in his songs, which are sung the world over and without which scarcely any singer's program is complete. Well-nigh inexhaustible was the fount whence these delightful melodies sprang that have lent luster and fame to many a poem whose author would else have perhaps never become known. The house in which this favored of the gods first saw the light on January 31st, 1797, a simple one-story building, is still to be seen in the Nussdorferstrasse No. 54. It was purchased a few years ago by the Vienna Municipality and converted into a Schubert Museum, a visit to which well repays the music lover. A bust of the composer has been placed above the entrance to the house.

We learn much of Schubert's early years from his father who noted in writing many interesting details concerning them. Before the boy was five years old, he received instruction from his father, a school teacher, and when six years old, he was sent to school, where he was always first. His father writes: "When he was eight years old I gave him his first lessons on the violin." (It should be explained that school teachers in Austria are expected to give lessons in singing and must be able to play the violin, which instrument is used for the purpose.) "I then sent him for singing to Michael Holzer, the choir-master of Lichtental (the Vienna district in which father Schubert lived), who often assured me with tears in his eyes that he had never before had so bright a pupil, adding: "Whenever I want to teach him anything new, he always knows it beforehand. Consequently I never actually teach him at all, but only chat with him and gaze at him in astonishment." The Parish church of Lichtental played an important part in Schubert's life. It was in that church he was baptized and there his earliest compositions of sacred music were first performed. Among these was his Mass in F major, which was produced on the occasion of the centennial celebration of this house of worship in the year 1814. The soprano solo was sung by Therese Grob,

the object of Schubert's love for many years, but with whom marriage was impossible on account of his straitened circumstances. He wrote several compositions for her. Once, while on a walk with some friends, Schubert spoke to them of her in the following words: "There was really one whom I loved and who loved me also . . . She sang the soprano solo in a mass that I have composed in a beautiful voice and with deep feeling. She was not exactly pretty and had pock-marks on her face. But she was good, very good! For three years she hoped that I would marry her; but I could not find a position that would have supported us both. She afterwards, to please her parents, married another, which pained me greatly. I still love her and since then no one could please me as well or better than she. She was not meant for me." – – However, Schubert later, as becomes an artist's nature, found room in his heart for other loves. One of these has been commemorated in a novel by the Austrian writer Rudolf Hans Bartsch. She was the youngest of three sisters called Heiderl, Hederl and Hannerl, local abbreviations for Adelheid, Hedwig and Johanna. The house where they lived was familiarly known as the "House of the three Maidens" ("Dreimäderlhaus"), later employed as the title of a musical comedy in which this episode in Schubert's

life is treated and which was a great success in England and America also, being there known as "Spring Time" and "Blossom Time".

Schubert's "Mass in G" was last performed in the Lichtental church in spring of 1815. In 1808 Schubert became choir boy in the Imperial Royal Convict. By the name convict an institution is designated where the pupils reside and take their meals in common. It was situated on the Universitätsplatz near the old University and is at present known as the Jesuitenkollegium.

On October 8th of the same year a communication reached Count Kuefstein, the Court Superintendent of Musical Affairs, to the effect that at the competitive examination to fill the three vacant positions in the imperial royal orchestra, the soprano Franz Schubert was one of the three choir boys selected by Salieri, conductor of the imperial royal orchestra, and by the director of the college.

As in the case of many other prominent Austrian musicians, the five years in the royal orchestra formed the basis of Schubert's musical training. At the private orchestra rehearsals in the college, Schubert conducted at the first violin's desk. This orchestra was added to the regular college course of study, and at the same time served on a small scale as conservatory for the pupils. It was a sort of secular supple-

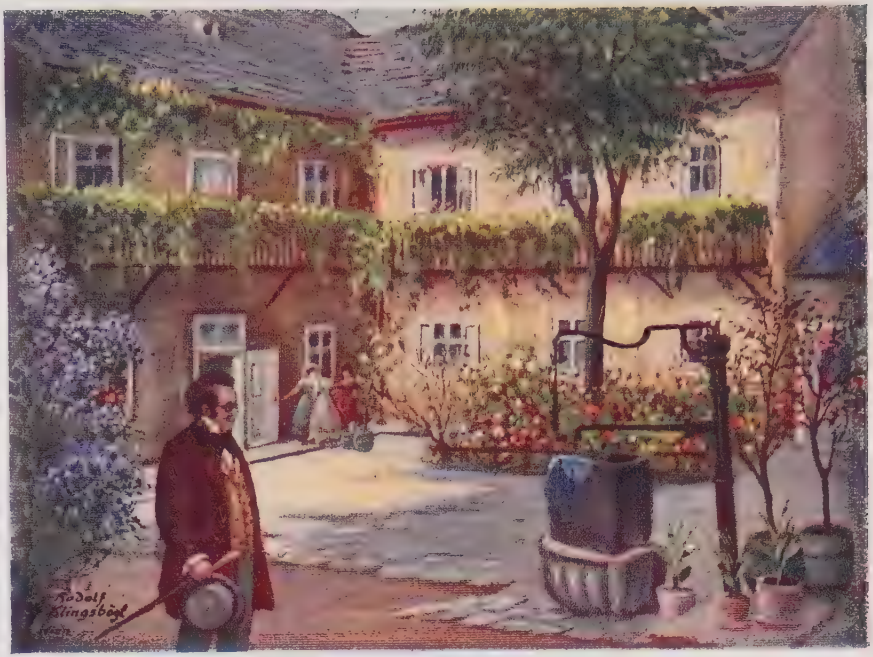
Schubert

ment to those excellent singing-schools in which, before that time, young singers were trained in the convents and monasteries. This institution, so remote from musical purposes, brought about surprising results owing to the enthusiasm of the teachers who were but amateurs themselves, and that of the pupils. It is hence veritably also to be called an abode of music. The daily exercises consisted of an overture, mostly Cherubini or Mozart, a symphony, Haydn or Mozart, and to conclude with an overture again. In the summer these concerts were enjoyed by outsiders also, since the windows of the college building were open and the music was plainly audible in the street. On fine evenings promenaders returning to their homes gathered in crowds to listen, and a locksmith who lived opposite, Horacek, a man of polite manners whose name deserves to be commemorated, placed all the chairs at his disposal in the street for the ladies to sit on.

In this institution Schubert wrote his first compositions. When his voice began to break he returned to the home of his parents who now lived in the Säulengasse, and after taking a year's graduate course for teachers, he became assistant to his father. His mother had died a year before, worn out with a life of toil and just at a time when the Schubert family were seeing better

days, as there had been no more children since 1801, and enough had been layed aside for father Schubert to be able to buy the house on the street now known as the Säulengasse, but then on the Freygrund and very near Schubert's birth-house. But scarcely a year after his wife's death father Schubert married again and a succession of babies began once more. Five new brothers and sisters were added to the thirteen previous ones, some of whom, to be sure, had died in infancy. Living at home, therefore, became anything but agreeable for Schubert now come to manhood. Accordingly, he left the house of his father and took up his quarters with his friends, among them Mayerhofer and Schober at various times, and thus led a veritable Bohemian life, to which may be ascribed in no small measure his early death.

A number of compositions, however, date from the time Schubert was still at home, among them the "Erl King", of which his friend Spaun, coming to see him one afternoon with Mayerhofer, writes: "We found Schubert in a glow, reading the Erl King aloud out of a book. He walked to and fro with the book a few times, suddenly he sat down and in shortest time, as quickly as one can write, the wonderful ballad was set down on paper. As Schubert had no piano, we ran to the Convict with it, and there



The "Dreimäderlhaus"

the Erl King was sung on the same evening and received with enthusiasm. The old court-organist Ruzicka then played it carefully through in all its parts and was deeply moved at the composition. When a few pointed out recurring dissonances, Ruzicka explained, at the same time playing them on the piano, how necessarily they corresponded to the text, how beautiful they were and how excellently they were resolved.

The friendship with Josef Spaun, who tells us this about the famous ballad, began when they were boys together in the Convict and lasted until Schubert's early death. He was one of the many friends of the young composer who was of a very sociable nature, and one of the circle which met to hear and applaud Schubert's latest songs. These gatherings were called "Schubertiaden", which had become a familiar designation for programs containing Schubert songs.

About the origin of another familiar song of Schubert's, "Heidenröslein", mention is made in a document written by his father in the quaint German style of the day: It was on August 19th, 1815, that there came to him a saddler-master with a complaint against his son Franz Schubert, assistant in his school. It was to the effect that on that morning said Franz Schubert had given,

during school-hours, so violent a box on the ear to his, the saddler-master's daughter, that she had come weeping into his shop, completely deaf on one ear and with violent pains at the back of her head. The doctor who at once was called in, the younger Van Swieten, gave it as his opinion, that the girl would come off with a slight concussion of the brain, but that, on the other hand, the box on the ear had been unduly severe. The present finding, however, could not yet establish whether the tympanum or other parts of the ear were injured, and it was to be hoped that no ill results would follow. But in the certificate written by the physician at the alarmed father's request, it was stated that such a violent and barbaric blow was not justified on any pedagogic grounds whatever. Thereupon father Schubert at once and in presence of the indignant saddler-master proceeded to interrogate his son, who stated the following in his defense: The girl thus punished by him, Theresa Innocentia Grillhuber, was a very stupid and moreover lazy girl, which was sufficiently proved by the fact that at the age of eleven she was still in the lowest class. On that morning she had vexed him not only by her stupidity, but by a perfectly purposeless hilarity with which she infected her otherwise docile fellow-pupils and kept them from being prop-

erly attentive. Finally, as the hilarity of the class increased, he stopped the lesson and took up singing instead, explaining elements of music on the piano. While playing several scales he heard Innocentia, who stood with the others around the piano, say: "See, how his thick fingers run quickly like mice over the keys", at which all broke into mocking giggles. Upon this he was seized by a just anger, and with the words: "Feel how the mice can bite!" he gave the instigator of the silly laughter a box on the ear which, in view of his easily understood excitement and the strength lent his hands by his frequent piano-playing, had perhaps turned out a little harder than intended.

Upon this confession father Schubert thought it proper that, as his son was still under age (he was then nineteen years old), he should inflict on him, and that in the presence of the accuser, a similar punishment to that which had been applied to the girl, therefore faithfully according to the Bible in Matthew 2, "an eye for an eye, a tooth for a tooth". This proceeding had the good effect of markedly moderating the indignant saddler-master's anger, and that he departed in comparative calm. On the other hand the consequence was that Franz, up to that time a gentle and obedient son, for the first time became not exactly rebellious, but put

upon his dignity and resolved to be more respectfully considered. He now drew forth and showed his father his newest composition written on that very day, which was no other than "Heidenröslein". Father Schubert further writes that this song, from which veritably breathe the freshness and fragrance of heather-roses, so greatly affected him that his son, seeing his emotion and taking advantage of it, said: "Say yourself, father, if it is possible with such music running through one's head to keep one's temper at the behavior of such a stupid, silly, repulsive and moreover malicious girl as this? She would have enraged our gentle Saviour himself." Struck by the unwonted earnestness of his son's tone, father Schubert took council with himself whether he had not better consent to the young man's ever more urgent wish to give up teaching, all the more as he seemed to have won a friend for life in the student Franz von Schober, who was ready in future to help him.

From that time on – Schubert was then 20 years old and had no settled habitation – his occupations were various. In the summer and fall 1818 he was private music teacher in the family of Prince Eszterhazy at the latter's country seat in Hungary. At times he was away on short trips to places in Austria. In Vienna he mostly had no dwelling of his own.

He lived with friends, in the years 1819–1822 with the poet Mayerhofer and afterwards with Franz von Schober. In a letter to his friend, Josef Spaun, of December 7th, 1822, he states his address to be in the school-house on the Grünetorgasse in Vienna's ninth district, and in a letter to Schober of November 30th, 1823, as at the Stubentorbastei No. 1187 in the first story. It was about that part of the city where the building of the Urania now stands.

In 1827 until September 1828, he again lived with his friend Schober. For a short time he dwelt on the Wieden, as Vienna's fourth district is designated, in the so-called "Frühwirthaus" next to the Karlskirche. The neighboring building was the "Mondscheinhaus" where another of his friends, the painter Schwind, lived with his brothers. The near-by Schwindgasse commemorates the name of the celebrated painter. The front windows afforded a splendid view beyond the glacis of the inner town and farther on of the Alpine foot-hills, the Leopoldsberg and Kahlenberg. The rooms of Schwind and his brothers were at the back on the ground-floor, and the windows overlooked a large courtyard. Some flower-beds and plots of grass gave it an attractive appearance. An arbor, overgrown with lilacs, however, was its chief attraction. There the friends studied,

painted or made music, and on fine nights even carried out their mattresses and slept there. In the winter they built walls and statues of snow and pelted each other with snow-balls while declaiming verses from Homer. The rooms and yard together were dubbed "Castle Malepartus" or else "Schwindia".

One of Schubert's songs is closely connected with the Mondscheinhaus. Once, when he came in to ask his young friend – Schwind was seven years his junior and so attached to him that he was jocosely called Schubert's sweetheart – to take a walk with him, and the latter declined as he was loth to leave his painting, Schubert tried to entice him out with the song from Shakespeare's Cymbeline "Hark, hark, the lark at gate of heaven sings."

In spite of his not having an orderly home and in spite of the irregular life he led, Schubert's diligence was marvelous and his creative power unexampled. When he lived with Mayerhofer in the Wipplingerstrasse, he rose at six and composed almost without pausing until one o'clock, smoking a few pipes the while. He never worked in the afternoon, but went after dinner to a café to read the papers and meet friends, and attended some theater in the evening. – In summer he liked walking abroad, particularly in his beloved

Schubert Monument.

Döbling, at that time still far from the city in the open country. On these walks he was at times accompanied by the singer Vogl, whom he had often heard sing in operas at the Kärntnertortheater and who had become his staunch admirer.

Although mainly known by his songs and ballads, of which he wrote over six hundred, Schubert was an extremely versatile and productive composer in all fields of music, cantata, opera, symphony and church-music, among which last the Easter Cantata "Lazarus" is to be mentioned, and of symphonies the famous one in C major and the unfinished one in B minor.

His income was never very large and always very irregular, but it cannot be said of him that he ever really starved, as the legend has it. He received comparatively little in the way of fees, and certainly never dreamed that the publishers Cappi and Diabelli would make a fortune from the proceeds of his works after he had long been dead. One only concert did he ever give, as Oscar Bie mentions in his interesting Schubert book. It took place on March 26th, 1828, was given at his own risk and contained certain compositions by himself only, among them the "Allmacht", sung by Vogl, a "New Trio" and, as concluding number, the "Battle Song" for male chorus. The

concert was very well attended and brought in a respectable amount, nearly 800 florins (about a little over $ 300). This was shortly before his death. In the beginning of September he left his friend Schober, to live with his brother Ferdinand in the Firmangasse in Vienna's fourth district. On November 12th he wrote to Schober: "I am ill. Have not eaten nor drunk anything for 11 days and move from bed to chair and back again, weak and miserable." He asks for some books to read and says that he has finished a number of stories by Cooper. On the evening before his death some of his friends visited him and stood about his bed in deep emotion. The wish expressed in his delirious fancies to be buried next to Beethoven was complied with and he was laid there in the old Währing churchyard on November 22nd, 1828. The remains of both composers were removed long ago and placed among the graves of honor in the Central Cemetery. But their grave-stones in the Währing churchyard, which has now been converted into a park called Schubert-park, have been connected by blooming shrubbery into one memorial and are an ornament to the grounds.

Schubert's grave-stone was designed by his friend Schober and bears these words by Grillparzer: "Die Tonkunst begrub hier einen

Honorary graves in the Musicians' Corner of the Central Cemetery, Beethoven (left), Schubert (right), Mozart Memorial (in the center).

reichen Besitz, aber noch viel schönere Hoffnungen." ("Music here buried a great treasure, but still greater hopes.") – A fine Schubert memorial graces the Vienna Stadtpark.

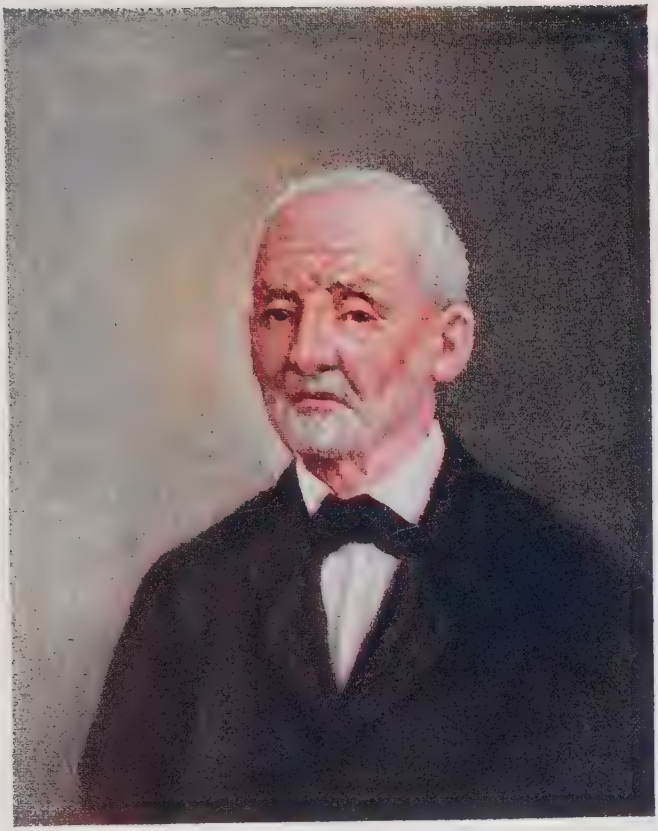
Bruckner.

Four years before the death of Franz Schubert, the fifth and last of the so-called classics, but himself already in great part to be reckoned among the romanticists, the first of these was born in the person of Bruckner, called Master of the Symphony as well.

Actually connected with Vienna this great composer was only from the time that he was appointed court organist in 1867 until his death in 1896. He lived for many years in a house in the very center of one of Vienna's busiest streets, the Schottenring, opposite the Wiener Bankverein. In this house the master wrote most of his finest compositions. His dwelling was on the top floor, and one of his pupils who visited him there describes it as having been very simple. When he rang the bell, having come by appointment, the master himself opened the door, as he kept no regular servant and had only a charwoman in

the forenoon, an ignorant person who could neither read nor write, but knew exactly where to find any desired manuscript of the many that lay in neat parcels on the floor along the walls of the ante-room. In his study a venerable-looking piano occupied the center. It no doubt contained more snuff than resonance. The rest of the articles in the room were a table, an arm-chair and a chest of drawers, upon which lay several scores and a crucifix was standing. No carpet, no curtains softened the severity of the furnishings.

During these years his figure, which retained much of the rustic look of the days of his youth, was a familiar sight in the streets of Vienna. He was easily distinguished by his square form, always clad in black cloth of country cut, the pantaloons unusually wide and leaving the ankles free, while a broad-brimmed soft hat covered his rugged head. In the throng of elegant promenaders he did not fail to attract attention, and heads were often turned around as he passed by. As a rule he had an absent-minded and serious look, but when he awoke from his abstraction a pleasant light came into his eyes and a good-natured smile spread over his features, revealing the simple-mindedness of his nature. One involuntarily recalls the figure of Beethoven wandering



Bruckner

solitary in the country roads of his beloved Heiligenstadt, far from the madding crowd.

From his peasant origin Bruckner retained the habit of what may almost be termed servility in his intercourse with others, and he was always ready to adapt his opinions to theirs. A characteristic illustration of this and his conciliatory manner, even when already at the height of his fame, may be seen from the following: Whenever Hans Richter, the celebrated conductor, appeared in the Musikverein for the rehearsal of a Bruckner Symphony, he had to fight a silent battle with Bruckner who was already waiting for him and could not be restrained from submissively helping him off with his overcoat. During the rehearsal he usually took up his stand behind Richter at the conductor's desk, and when the execution of a passage pleased him particularly, he turned up his eyes ecstatically and blew kisses in every direction. Now and then Richter would turn to him with the question: "Is this the way you want it done?" And Bruckner, bending almost to the ground in his submissiveness, hastened to answer each time: "Yes, yes, Herr Hofkapellmeister, just so, just so, no other way!" At this Richter, quite reassured, gave his attention again to the score, but Bruckner, who just then was not quite satisfied with the

rendering, at once made an eloquent grimace behind the conductor's back and signified to the Philharmonic men with upraised hands that he was not at all content. When at this Richter suddenly turned around and said pretty energetically: "Well, say how you want it, say it to my face!", Bruckner, shrinking into himself in deep humility, replied quite crushed: "But Herr Hofkapellmeister, just so, just so, no other way!"

Anton Bruckner was a romanticist of the most genial kind. He was born at Ansfelden in Upper Austria on September 4th, 1824, and was taught music by his father, a school-master like Schubert's father, who likewise gave his son the first lessons in music. Orphaned at the age of twelve, he was admitted to the monastery of St. Florian. Among extremely adverse conditions, later as teacher and organist in the monastery, he was in the main an autodidact in music, but became such a master of counterpoint and so excellent an organist, that at the competitive examination for the post of organist in the Cathedral of Linz he went forth victorious. He made repeated trips to Vienna in order to perfect himself in counterpoint with Sechter as his teacher, whose successor as court organist in Vienna he eventually became in 1867, when he was also ap-

pointed professor of the organ and of counterpoint at the Vienna Conservatory. In 1875 he received the post of lector of music at the Vienna University which conferred on him the title of doctor of philosophy in 1891. As organ player Bruckner made a triumphant progress through many European countries, including France and England, playing in Paris in 1869 and London in 1871. In 1865 Bruckner attended a performance of "Tristan and Isolde" in Munich and became an enthusiastic admirer of Wagner, whose orchestral style thenceforth had great influence on him. His third Symphony in D minor he dedicated to Wagner, who spoke of it in terms of warm praise. The impressive adagio in the E major Symphony was written in a spirit of melancholy at the news of the approaching death of Richard Wagner. The great success of this symphony at Leipsic in 1884 and at Munich in 1885 set all the world talking of Bruckner, whose name till then had been little known, thanks to the machinations of the Anti-Wagnerians. Of the nine symphonies composed by Bruckner, the third, fourth and seventh are best known and most often performed. Only the first three movements of his last symphony were completed by him in the order of Allegro, Scherzo and Adagio, when death stayed his hand. The severe physical suf-

ering of his last years prevented Bruckner from completing this symphony, and he had the wish that his "Te Deum" should be used for the finale, although such a close does not appear to be necessary. The wonderful adagio of this symphony, which closes the manuscript, is permeated with a spirit that soars beyond earthly matters, a veritable "farewell to life", as Bruckner himself called it. The symphony had its first performance in Vienna on February 11th, 1903, and created a sensational effect.

When Bruckner retired from his post at the Vienna Conservatory, in 1891, the Emperor Francis Joseph allotted to him a dwelling in a side-wing of the Prince Eugen palace known as the Belvedere. In this dwelling Bruckner was relieved from his sufferings by death on October 11th, 1896.

The one hundredth anniversary of Anton Bruckner's birth was celebrated in an impressive manner on September 4th, 1924, at the foot of the fine memorial erected to him in the Stadtpark of Vienna. On the same day a tablet commemorating this centennial was affixed to the house on the Schottenring in which the master had once dwelt.

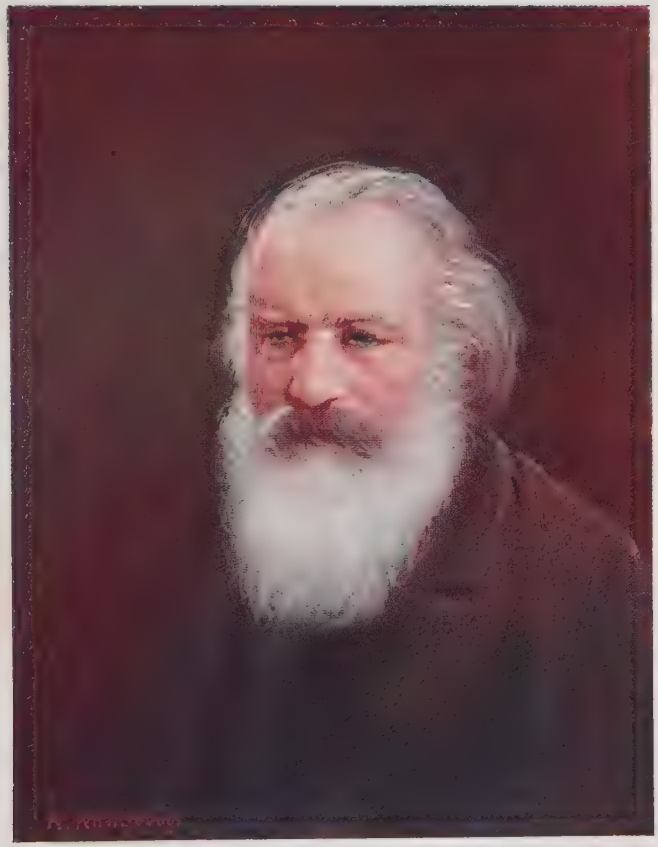
Bruckner Monument.

Brahms.

Johannes Brahms, about a decade younger than Anton Bruckner and living at the same time with him for many years in Vienna, was born in Hamburg on May 7th, 1833. He was another of the great romanticists of the nineteenth century. Although starting from the ground of the classics, he soon found his way to the modern in music and became the most prominent representative of the Schumann direction. It was Robert Schumann who prophesied the future greatness of Brahms in glowing terms long before anything was known of the young aspirant to musical honors.

Brahms received his first musical training, like Schubert and Bruckner, from his father who was a good musician and played in the orchestra at the Stadttheater in Hamburg. Brahms did not become known as a composer of note, before his "Deutsches Requiem" in 1868 gained him world renown, and then the general doubt

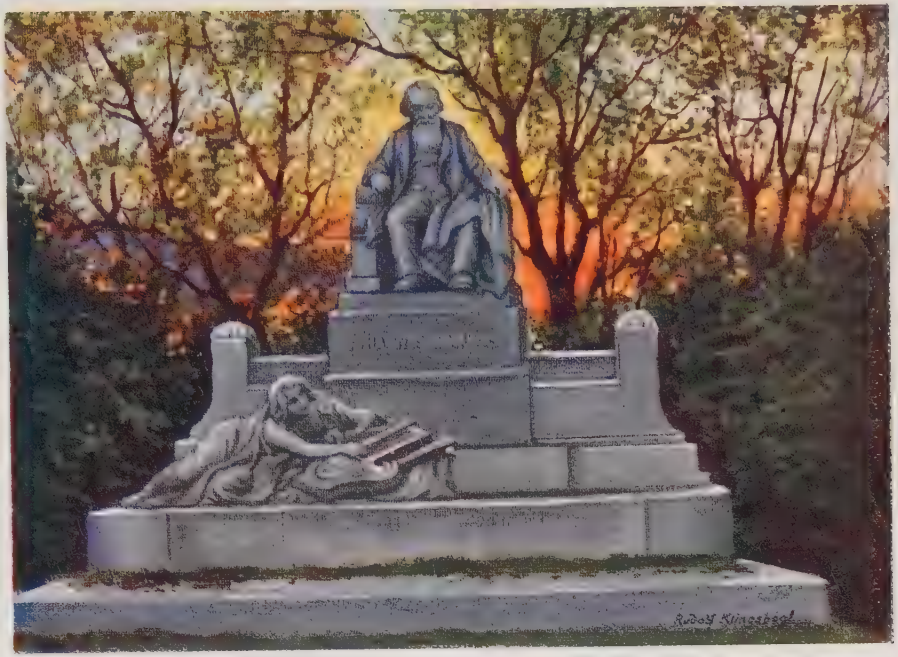
in Schumann's prophesy was finally set at rest. There has since been scarcely a concert program on which he does not figure, both as prominent composer of instrumental music and of charming songs. — When Brahms became a permanent resident of Vienna he was 29 years old. For the 30 years that he lived in this city he occupied rooms in a building now demolished, but the site of which is commemorated by a tablet affixed to that part of the Polytechnik (Technical College) now standing there. The vast building of this college overlooks a pretty park named Resselpark after one of the prominent professors at that school, and inventor of the screw-propeller. In this park a fine statue of Brahms is to be seen, seated at ease in an arm-chair and apparently looking over at the building of the Musikverein where his compositions have been performed innumerable times. — Brahms, like Bruckner and Schubert, never married. He was of a reserved nature, spoke little and only thawed when in the company of men congenial to him. He was diffident in the presence of women, and not fond of having visits from fair admirers. In the matter of autographs he was inexorable, and it was only by stratagem that he could be induced to sign his name in some enthusiast's album. The following pretty story is related in this reference:



Brahms

A lady who was bent upon obtaining such an autograph importuned Sulzer, the well-known cello virtuoso of whom she knew that he was on very friendly terms with the master, to obtain for her the greatly desired signature. After long resisting her ardent pleading, Sulzer finally reluctantly went to Brahms with the album in a not very agreeable frame of mind. He entered Brahms' study with the words: "If you knew what is bringing me here to-day!", upon which Brahms held up both hands in defence and exclaimed: "Anything but an autograph!" After some lengthy talk back and forth, Sulzer finally succeeded in placing the open album on the table before Brahms, who looked at it ill-humoredly, asking: "Is she pretty at least, blonde or brown?" To which Sulzer lied admirably, and with great presence of mind said: "Revered master, if you will transform the andante of your B flat major into woman, you may conceive the beauty of this exalted being." Brahms thought for a moment and then muttered: "Is it as bad as all that?" and reluctantly wrote his name, adding the words: "To please Sulzer." This little bit of self-irony was not the only one that Brahms ever gave expression to, and it was often mixed with a caustic humor. Thus on one occasion when a new piano concerto

by him was being performed and Sulzer joined the composer in the background of the hall where he was an attentive listener to his composition, Sulzer, who had come too late to get a program, asked: "What may they be playing now, somehow it sounds familiar", to which with a slight smile Brahms replied: "Yes, it sounds so much like Mendelssohn that it might be by Reinecke – but it is an intermezzo by myself." – Brahms' dwelling in the Karlsgasse, consisting at first of only one room to which others were added as time went on and his means increased, remained for years after his death exactly as it had been on the night he died. In his room nothing was touched save for the necessary cleaning, his watch lying, where it had stopped, on the table by the bed-side next to the partly burnt-down candle. When the house was demolished, the furniture of Brahms' rooms was removed and stored until, in the projected Brahms Museum, it will be arranged as much as possible in its original position. His almanac still shows the date of his death, April 3rd, 1897. His obsequies were imposing. The building of the Musikverein was draped in black, and at the coffin, on which a magnificent wreath had been placed in the name of the professors and students of the Conservatory of Music, Josef N. Fuchs, the noted professor of theory and har-



Brahms Monument

mony, took leave of the dead master in touching words, after which Brahms' "Fahr' wohl!" was sung.

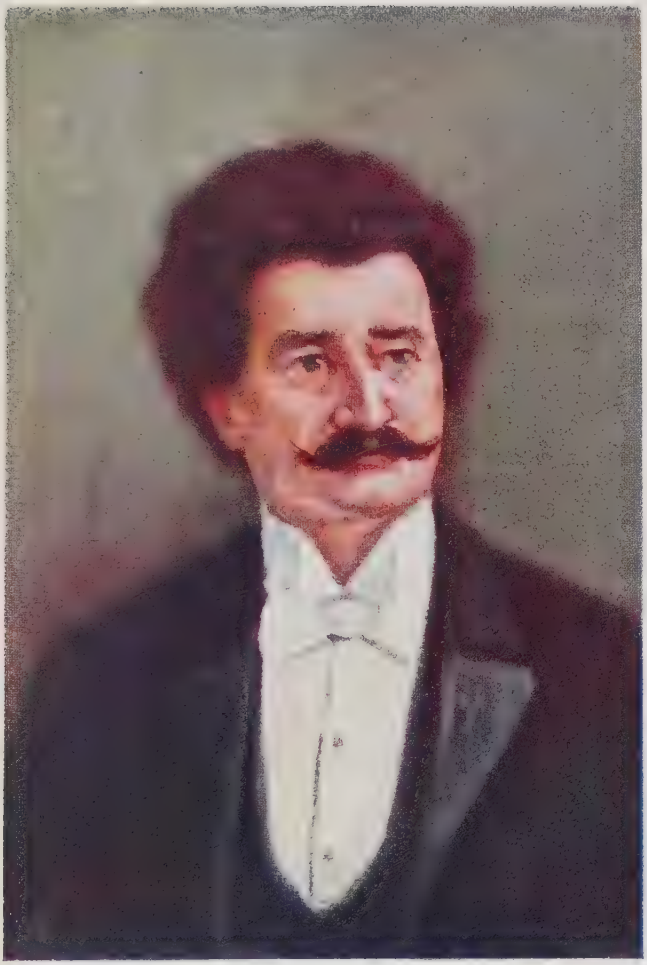
Brahms' last resting-place is among the graves of honor in the musicians' corner of the Central Cemetery.

Johann Strauss.

From a serious composer like Brahms it seems to be a far cry to Johann Strauss, known throughout the world as the Waltz King. Yet truly was he also a master in his way and typically a Viennese, a genuine son of the music and dance loving city on the beautiful blue Danube, the river he sang of in such lovely strains. Only one of the great masters spoken of in this book was equally a genuine Viennese, Franz Schubert, whose lines did not fall in as pleasant places and who died over-young. To Johann Strauss it was given to live beyond the age allotted to man, and from the time he began his artistic career at the age of nineteen, his life like his music was a bright one.

Johann Strauss was born in Vienna on October 25th, 1825, in the house Refranogasse 76, in the former suburb of St. Ulrich. At present the street in which this house still stands is called Lerchenfelderstrasse, and the number is 15, in Vienna's 7th district Neubau.

Strauss was named Johann after his father who was a popular composer and musician in his time, and whose Radetzky March is still a favorite with military bands. His parents, simple folk, were by no means pleased with their son's predilection for music, even as he afterwards was opposed to his own son's turning to music as a profession, wishful to spare him the uncertainties of such a life – as he himself said –, from envy of his son – as others still allege. He learned to play almost by himself. He was only fifteen when Joseph Lanner, to whom he looked up as his ideal and who, though only three years older, was already leader of a small orchestra, engaged him. His highest dream seemed fulfilled. He became Lanner's friend, shared room and clothing and even the single shirt which, when worn by the one, necessitated the staying at home of the other. Lanner soon became so popular that he increased the number of his musicians and eventually divided the orchestra into two parts, giving the lead of one to his friend. As conductor of a part of Lanner's orchestra, Strauss began himself secretly to compose waltzes and felt the desire for independence grow strong in him. Finally an end was put to the partnership one evening at a concert, when a quarrel between the two was the signal for a stormy scene in



Johann Strauss

which performers and audience took part and which ended in a general row. There were henceforth two rival orchestras in Vienna, the second under Strauss who now composed openly and with success. Yet the names of Strauss and Lanner remain indissolubly connected, and in the Rathauspark the handsome memorial erected in their honor shows the two with clasped hands. Gifted musicians each of them, yet in disposition and in person they were unlike. Strauss dark-haired and temperamental, Lanner fair and amiable. Their manner of playing coincided with these differences, Strauss seeming to say "you must dance when I want you to" and Lanner gently persuasive "please to dance". These concerts were among the most popular entertainments of Vienna in the early decades of the 19th century. Their scene for many years was principally the Paradeisgartl, the rendez-vous of Vienna's elegant society. Its location was about where the new Burgtheater now stands, and the so-called corso or promenade, which now takes place on Sunday forenoons from the Kärntnerstrasse to the Stadtpark along the beautiful Ringstrasse with its avenues of trees and splendid buildings, at that time extended from the Paradeisgartl as far as the Mölkerbastei.

Lanner and Strauss played the music at the

Sperl, a dancing hall, thus named after the first possessor of a house in the second district, opposite to which his granddaughter's husband bought a building, adding to it a large restaurant garden and dancing hall, beautifully decorated and opened on September 29th, 1807. For many years Vienna's finest balls took place at this establishment, which was closed in 1873, the house demolished and a school-building erected on the site. But to return to Lanner: He was himself a famous composer of light music, and his dance-measures are characterized by a simple but highly attractive melodiousness, truly Viennese in its rhythmic swing and gaiety.

As already alluded to, Johann Strauss the elder was opposed to his son's study of music. He permitted both Johann and the latter's brother Josef to be instructed in music, but only as a secondary matter, and planned a commercial career for him. However, Johann's mother, perceiving his inordinate desire to become a musician like his father, secretly assisted him to pursue his favorite study. Lured away by a woman's beauty, father Strauss deserted his family, and young Johann was now freed from his authority. The mother saved all she possibly could to help Johann. At first he learned to play the violin from an excellent teacher,

A. Kohlmann of the ballet music at the opera, and finally studied theory with Professor Drechsler, choir-master, organist and conductor in turn, already an old man and dating from Mozart's time. Drechsler's endeavor to make of Johann a composer of church-music failed altogether, but under his supervision a graduale was accomplished and found worthy to be performed. This graduale Johann put to use by sending it as a testimony of his efficiency to the proper authorities, with an application for concession to become leader of a small orchestra for playing in restaurants and gardens. The matter did not seem very distinguished, but it was necessary to begin somewhere and to relieve both his mother and himself from their sordid cares. — This was in July, 1844. Four weeks after he obtained the desired concession, he collected a small company of 15 musicians with whom in all haste he began to practice, accomplishing in a few weeks the labor of months. And at last large posters announced that Johann Strauss Jr. would have the honor to give a soirée dansante on October 15th, 1844, directing his own orchestra for the first time and performing, besides overtures and other pieces, compositions of his own, at the Casino Dommayer. This building has long been demolished and

on its site, at the Hietzing end of Schönbrunn, the Park Hotel marks the site. Needless to say, that on that evening all Vienna streamed out of town to Dommayer in carriages and omnibusses, which were the only means of transit at that time. It was difficult to obtain a seat, and long before the opening hour of six the hall was thronged with an expectant audience. The concert proved to be a complete success. The Strauss compositions had to be repeated, one of them, the "Sinngedichte", as many as nineteen times, and the next morning's papers chronicled the notable event. "Was it Strauss the second, or perhaps Strauss the first?"

From this time onward his rise was a steady one. No concert was given by him at which some new composition of his own was not heard, and following the example of his father, he arranged parts of operas and at his promenade concerts played selections from "Tannhäuser" and "Lohengrin" long before these works were brought out at the Hofoper. In 1861, when Wagner had tried in vain to have his "Tristan and Isolde" produced at the Vienna opera and Hanslick, a noted musical critic of the time and an enraged Anti-Wagnerian, pronounced the work impossible of performance, Strauss at one of his garden concerts played selections from the three acts, to which,

moreover, he had explanatory texts added by Kulka. Wagner at the celebration of his 63rd birthday gave the toast: "Our classics from Mozart to Strauss", and called the Vienna master the most musical of brains he had ever known. Brahms likewise entertained a high opinion of Strauss, with whom he was on terms of friendship. He once wrote the beginning of the "Danube Waltz" on a fan belonging to Frau Adele Strauss, and beneath it the words: "Unfortunately not by Brahms!"

In his 23rd year Strauss went on his first concert tour, gaining new laurels everywhere. The dance of the day had become the waltz. It was born of the revolution and was an utter contrast to the courtly distinction of the minuet and gavotte, which allowed only a meeting of the finger-tips. In the special Vienna waltz the dancers turned dizzily around in a close embrace, the Vienna rhythmic type being one half and one quarter note to each bar. Father and son Strauss improved this original form, and countless variations thereof led to its final polish by the younger in the "Beautiful Blue Danube" that gained for him the name of the Waltz King and that was composed in the year 1864 in the house Praterstrasse 54, to which a tablet is now affixed with this record. The English journalists in Vienna reported so glowingly of this waltz

to their country, that Strauss received an invitation from the English crown prince to concertize in London. There he gave six great concerts in Covent Garden, where twenty years before his father had stood a last time at the conductor's desk.

Twenty years of work lay behind Strauss, when he composed the "Beautiful Blue Danube", which has found its way around the globe. Yet the fee he received for it was only 250 florins (100 dollars), though later an honorary fee was added by the publisher. However, Strauss was already a well-to-do man, and from the house in the Praterstrasse he removed to a pretty villa he had purchased in the Vienna suburb Hetzendorf. Later, when he had become a very wealthy man, he had other landed possessions, a villa in Ischl, the estate Schönau near Leobersdorf, where he grew his own asparagus and kept his carriage, and finally the mansion in the Igelgasse, now called after him Johann Straussgasse, where he died.

On the occasion of the visit of Jacques Offenbach to Vienna in the year 1864, he once chanced to say to Strauss: "You ought to write operettas, you have the proper stuff in you to do it." The words sank deep in the soul of Strauss, as if he had not yet sufficiently utilized his talent and higher aims were waiting for him.

Thus Offenbach unwittingly became the originator of the Vienna operetta which was destined to supplant his own there. The first of these, "Indigo" or "Ali Baba and the Fourty Robbers" was produced with great success at the Theater an der Wien under personal direction of the composer on February 10th, 1871. After this first venture until his death, Strauss composed no less than 17 operettas, the third of which, the "Bat" (1874) and the last, "The Gipsy Baron" (1885) deserve the name of musical comedies and have been found worthy to be placed on the repertory of the Vienna opera, and all of which have been heard everywhere and have been translated into many languages. Strauss founded the fame of Vienna as the city of the operetta. – It speaks of the place that Strauss had already found in the heart of the Viennese that, when in 1870 his mother died, all Vienna mourned with him and a ball, that was to have taken place on the day of her death, was called off as if for a death in the royal family.

Among the many triumphs that a fortunate fate held in store for Strauss, not one of the least was his concert tour in America. He had all his life been averse to travelling, but the reward held out to the amount of one hundred thousand dollars finally overcame his unwillingness to undertake a sea voyage. It was on the occasion,

in 1876, of the Centennial Celebration of the Declaration of Independence by the American Colonies, that the popular composer was invited to give fourteen concerts in Boston, in the harbor of which the indignant colonists had thrown the tea sent from England overboard, resolved to be free from taxation, the historical event which led to the war of the American Revolution.—The fourteen concerts were added to by two great balls and four performances in New York. The enthusiasm was unbounded. Ladies clamored for a lock of the composer's dark hair, and his servant feared that their Newfoundland would be shorn to the skin by the time of their return to Europe!

On October 15th, 1884, the forty years anniversary of the first appearance of Johann Strauss at the Dommayer Casino was celebrated in a manner that sorely put to test the popular composer's powers of endurance. From morning till evening he had to receive congratulatory deputations, beginning with that of the city of Vienna, under lead of the burgomaster, then from all the theaters, from the musical societies both instrumental and vocal, besides the countless telegrams, addresses, poems, which flowed in an endless stream into the house. Then there were festival performances of his compositions at the theaters, and finally

Strauss—Lanner Monument

a banquet at which one of the courses was a fish from the beautiful blue Danube. – A perfect shower of medals and diplomas rained down on Strauss, who in his modesty declared all these acts of homage to be an over-estimation of him.

The crowning one of all these jubilees was that on October 15th, 1894, when he had completed half a century of his artistic work. Cascades of flowers, letters and gifts addressed simply to the Waltz King, poured into the Strauss mansion in the Igelgasse, and congratulations were sent by the most noted composers and conductors of the day, among them Goldmark, Rubinstein, Nikisch, Leoncavallo and a host of others. The pupils of the Conservatory, under the lead of Professor Robert Fuchs, performed a serenade that their leader had composed, in the finale of which two themes from the "Bat" were skilfully treated. Then again there were countless deputations, festival productions of Strauss compositions, and America sent a silver laurel wreath of fifty leaves, on each of which a work by Strauss was inscribed, while the Hawaii Orchestra of Honolulu sent a picture of its members. Even to this remote island had the name and fame of Strauss penetrated. The entire day was filled with festival productions at the theaters and concert halls. The city was plunged

in a delirium of joy, and the object of it all, pale from emotion, had to take his way homeward secretly from all these celebrations, in order to save himself from his enthusiastic admirers. — On this day Johann Strauss spoke twice. He said: "The distinctions which fall to my share this day I owe to my predecessors, my father and Lanner. They indicated in what way progress was possible. I am extremely happy, yet I feel that too much honor is being done me; it is enough." And at the banquet in the evening again: "It is terrible . . . . . if I could express my feelings in music, I might do better, it has always been my refuge! If it be true that I have some talent, I owe its development to my beloved native city, Vienna . . . . I drink to her. May she grow and prosper!" A humorous cartoon of the day showed the exhausted master in his dressing-gown fallen back in his armchair, gazing unhappily in front of him, and issuing from his mouth, in allusion to his ever raven locks, the words: "Well, if after all these excitements and fatigues I have not gone gray, I give up all hope thereof." Four years afterwards, on June 3rd, 1899, Johann Strauss breathed his last after a short illness. He had up to that time been exceptionally fortunate in not having had any bodily ills to contend with, and was free from the infirmities of old age. He had

continued to compose diligently, and at the time he passed away was busy on a ballet "Aschenbrödel" for the opera, one act of which was completed.

All Vienna mourned the death of a universal favorite, and wherever the imposing funeral cortège passed, the streets were lined with spectators standing in reverent silence. – The master was laid to rest in a grave of honor at the side of Schubert and Brahms. There were speeches by the burgomaster and others, and the Singverein sang Brahms' "Fahr' wohl!"

By his will the Gesellschaft der Musikfreunde was appointed heir, but ample annuities together with the royalties from his works were left to the relatives and to his widow. Strauss had been married three times. His last wife Adele, to whom he was married in 1885, was considerably younger than he. She was devoted to him and during his last illness never left his bedside. In an apartment not far from the mansion which was her home for many happy years, she preserves with religious care the mementos of the dead master. In a glass case may be seen his violin, the strings cut, and reposing on a table near by a model of the composer's nervous right hand that evoked music therefrom – music that is imperishable. There is also the silver laurel wreath to be seen that came from America.

A visitors book lies on a writing desk in the reception room, and the writer was honored by being asked to inscribe her name in a volume that contains so many famous autographs. Frau Adele Strauss is gracious in manner and still a handsome woman. The popular Vienna tongue, ever ready for happy speeches, calls her "Frau Cosima in waltz time".

A handsome statue to the memory of Johann Strauss was erected a few years ago in the Stadtpark, on the lovely grounds of which Schubert and Bruckner are also to be found.

Johann Strauss' country-house in the Vienna suburb Salmannsdorf

Concluding Remarks

Other noted composers lived and worked in Vienna, among whom Hugo Wolf, Goldmark and Gustav Mahler are to be particularly mentioned. But as yet no memorials of any kind exist regarding them, of whom, however, Vienna may be justly proud. It must be left for posterity to make amends in this regard.

It is significant for the peculiar fascination that Vienna has always exercised on great musicians, that Richard Strauss, the first of now living composers, has also made his home there, although, like Beethoven and Brahms, he is a German by birth. An account of Vienna's musical landmarks would not be complete without mention of the pretty villa he has erected on the site presented to him by the Vienna municipality while he was director of the Vienna State Opera. This site is a part of the grounds of the Belvedere, the same splendid park where, in a side-wing of the former princely palace,

the great composer Anton Bruckner spent the last years of his life in the dwelling allotted to him by the Emperor of Austria. Now that Austria has become a republic, it is the municipality that has conferred a similar favor, but in far more generous measure, on a great composer. This house is the Tusculum to which Richard Strauss has now retired. But not to rest. He is as busy as ever at new compositions, and at stated intervals leaves the luxurious comforts of his ideal habitation to gather new laurels elsewhere to be added to those he already calls his. Strauss is one of the favored few who have found fame and recognition in their lifetime.

Museums

It seems apt, in connection with the contents of this book, to give a word to the museums in Vienna, sites of music also, that contain highly interesting musical treasures and mementos of the great composers spoken of. – There is, to begin with, the valuable and large collection of the "Gesellschaft der Musikfreunde", housed in the top story of the Musikverein building; a visit to this museum will reward those interested in reminiscences of Vienna's great classical music period. Opportunity is there given to reconstruct in the mind of the beholder attending circumstances. The objects there are kept in exemplary order under supervision of the archivar Prof. Mandyczewski. Among the collection we find a number of manuscripts, thus the original of Bach's Cantata "Ich habe meine Zuversicht" ("I have my trust in God"), of Mozart's C minor Symphony, Beethoven's score of the Eroica, on the

title page of which the republican-minded composer furiously scratched out the dedication to Napoleon when the First Consul had himself crowned as Emperor; there are, further, manuscripts by Gluck and Haydn, all of these representing but a small part of the treasures of this kind in the museum. A rare complication of circumstances brought into possession of this museum a unique folio sheet, one side of which has inscribed on it Beethoven's "Ich liebe dich", and the other Schubert's Andante for Piano; this invaluable object was among Brahms' possessions. There are mementos of Beethoven, among them his soup spoon and walking cane, and of Haydn his small piano that he used to take with him on his travels, also his fine English grand, a splendid piece of workmanship. There is further a death-mask of Carl Maria v. Weber, besides plaster casts of the skulls of Schubert and Beethoven, which were made in 1888 when the remains of the two masters were removed from the old Währing churchyard to the Central Cemetery. But there is a still more interesting object of this kind, the real skull of Haydn, the presence of which in the museum is preceded by an unusual history. In 1809 two young medical students, who were particularly interested in craneology, stole the skull, measured and described it. The

theft was discovered, the skull and the notes thereon recovered, but the culprits had fled. In that most uneasy time when Vienna was occupied by the French and there was no law and order, they had reason to fear being hanged. After many vicissitudes Haydn's skull came into possession of the museum. – A proof of Viennese enthusiasm for a one-time favorite and of his popularity with the masses is a fine collection of Lanner mementos, among them a picture of "Wagner's Kaffeehaus" in the Prater, where his charming waltzes were heard for the first time. – Of particular interest to musicians is a collection consisting of about 400 musical instruments of the most various kinds and from all parts of the earth. There are to be seen odd Asiatic and African instruments, and others dating from primeval peoples.

A highly interesting collection of musical instruments is that now contained in the so-called Corps-de-Logis tract of the Neue Hofburg, the "Estensische Sammlung". It consists of former collections made by the Conti Obizzi, the last of whom (died 1805) left it to the Duke Ercole III of Modena, through whom it came by inheritance to the Este family of Austria, hence to Vienna, and of the famous Ambras collection, only recently added, that belonged to the

Archduke Ferdinand of the Tyrol (died 1596). – To mention only a few of the most curious instruments: a clavicytherium, a combination of piano and zither, that belonged to Emperor Leopold I; a violin, probably the most valuable existing anywhere, constructed entirely of tortoise-shell, that was specially made for the Empress Maria Theresia; so-called "pochette" (pocket fiddles), Italian folk-instruments; then a trompetta marina or nun-violin, such as was used in convents during the Middle Ages and had but one string on which only flageolet tones were played. A particularly interesting instrument is an "Orgelschrank"; it is a cabinet of fine wood, with closed pigeon-holes on either side containing water-color paintings that were once exhibited in the Belvedere. On removing the board that covers the center, the keyboard of an organ is revealed, the bellows of which are situated at the bottom and are controlled by a lever on the right side-wall; the pipes are concealed at the back. The instrument belonged to Crown Prince Rudolph. – As I am told, Prof. Julius Schlosser, who is in charge of this collection and who has written an exhaustive work concerning it, has tried playing on each of these instruments.

The Museum of the City of Vienna, contained in the Rathaus building, likewise well repays a

Mozart's spinet (right) and Hugo Wolf's piano (left) in the Museum of the City of Vienna

visit. Among the articles there are to be found the spinet on which Mozart used to play and a baton that belonged to him, also the famous oil painting by Kaulbach of the great composer on his death-bed. There are, furthermore, the so-called "giraffe piano" that belonged to Lanner, an upright instrument; the violin on which Johann Strauss played up to the year 1843; a silver bugle that was presented to Eduard Strauss by an American firm of musical instruments in Chicago; an invitation to the Johann Strauss Thursday concerts in the Augarten. There are, moreover, a number of original manuscripts of compositions by Schubert, Brahms, Bruckner and others. Beethoven mementos are: his manuscript of "Die Weihe des Hauses", the original of his death-mask, his music stand, his clock and sugar bowl, and pictures of many of the houses in and near Vienna where he had dwelt and which are mentioned elsewhere. There are no personal belongings of Gluck among the collection, but in one of the rooms there is a fine plaster of Paris bust of the great composer and a large oil painting of him and his wife.

The house in which Haydn died – now Haydngasse No. 19 – contains a Haydn museum, and a tablet affixed to the house gives notice of its interesting contents. In the two rooms

which served for the master's dwelling for thirteen years, there are now arranged the articles which surrounded him while he inhabited them. During this period the finest of his oratorios were written at the writing-desk which is to be seen in the first of the two rooms, as is also the cembalo from which he evoked their magnificent strains. (His grand piano of English make is kept in the museum of the "Gesellschaft der Musikfreunde", as previously mentioned.) Pictures of eminent contemporary composers grace the walls, among them Mozart and Beethoven. In a show-case the first prints of the master's works are religiously preserved. There are finely engraved copies of chamber music and piano concertos, also of the "Creation". The case further holds a Haydn composition but little known, "Daphnes einziger Fehler". Among the valuable manuscripts there are also the master's cantata "Der Sturm" ("The Tempest") and the original of the Austrian National Anthem. In the second room there is an interesting collection of all the coins, medals and plaques that contain the great composer's likeness, and of special interest a steel engraving of the humble house in Rohrau where Haydn was born. Alluding to it Beethoven on his death-bed, when he received a picture of this house sent him by Diabelli,

remarked to Hummel: "A miserable peasant's house in which so great a man was born."

The Schubert museum is contained in the house No. 54 Nussdorferstrasse where Schubert was born. It is an old-fashioned building, and the windows of a back room overlook a quaint old court changed in no particular from Schubert's time. In the rooms are to be seen his piano, a greatly elongated grand, and pictures of contemporaries. Of these the most interesting are a portrait of his early love, Therese Grob, of his intimate friend, the poet Schober, and of the singer Vogl. The copy of a Schubert monument, that was sent to Lyons in 1914 and has since not been returned from France, decorates a corner of one of the rooms.

Publishing Firms

In conclusion a few words may be given to the publishing houses where the works of the classics were first printed. That of Artaria was perhaps the most important of them. Haydn, Mozart and Beethoven brought their works to this house, and later Schubert also was in lively connection with it. The firm was founded in 1770 by Francesco and Carlo Artaria under the name of Cugini Artaria, and above the entrance the words were inscribed: "Zum König von Dänemark" ("At the sign of the King of Denmark"). The house stood next to the so-called "Peilerturm", a tower situated between the Graben and the Naglergasse and Bognergasse. It was originally a fortification, and after 1565 was put to use as a gaol. In 1732 the structure was demolished in order to open a direct passage from the royal palace and by way of the Kohlmarkt to the Tuchlauben. This narrow spot is the junction of five important

thoroughfares, and thousands pass through it every day. The publishing house of Artaria still exists and is now situated on the Kohlmarkt No. 9, next to the Michaeler church, to which site it removed in the year 1789 when the number of the house was 1181.

In 1795 the Three Trios op. 1 by Beethoven were published by Artaria, and this first contract with the publishers is very interesting. According to it, Beethoven had the sole right of sale in Vienna. Up to 400 copies had to be furnished him at one florin (20 pence or 40 cents) per copy. Beethoven sold them at one ducat each to his patrons and subscribers.

Cappi was another old Vienna publishing house, established since 1801 near the royal palace, and a number of works by the Vienna classics appeared there, among them Beethoven. His op. 25, 26, 27 were published in 1802.

Still another notable publishing house was that of Siegmund Anton Steiner and Tobias Haslinger in the Singerstrasse "Zum roten Apfel" ("At the sign of the Red Apple"). Anton Diabelli, afterwards one of the most prominent publishers of Vienna, was proof-reader for the firm. His name is also well known as composer of four-handed pieces for the piano. Beethoven came several times every week between 11–12 to Steiner and Haslinger, where many composers

met and exchanged opinions on music. At these gatherings Beethoven mostly had the leading voice. The publishing firm of Haslinger still exists in the street called Tuchlauben, a name dating as far back as the 12th century, when cloth merchants sold their wares there in "Lauben", halls on the ground-floor opening on the street.

There remains still to be mentioned Johann Thomas Trattner, printer to the court, in whose establishment on the Kohlmarkt the scores of Gluck's "Alceste" and "Paride ed Elena" were printed and published, the same Trattner whose wife was a pupil of Mozart's.

The purpose of this book is fulfilled in having pointed out those of Vienna's sites and landmarks connected with the supremest of arts, music, a word that the Greeks applied collectively to all the muses.

Ludwig van Beethoven: 1792 Alsergrund, 1794 at Prince Lichnowsky's, Alstergasse No. 45, 1795 Kreuzgasse No. 35, 1799 and 1800 Tiefer Graben No. 241 (now No. 24), 1800 Hainbergerhaus, Seilerstätte, Hetzendorf, 1802 Heiligenstadt, old Pfarrplatz No. 2, Petersplatz, Mölkerbastei No. 8, 1803 Oberdöbling No. 4, 1808 Schottentor, 1809 Schreyvogelgasse, 1813 Bartensteingasse No. 94, 1815 and 1816 Seilerstätte No. 1056 (now No. 21), 1817 Landstrasse No. 268, Nussdorf, Pfarrplatz No. 2, 1818–1819 Josefstadt, 1819–1820 Achsenauergasse No. 116 (now Babenbergerstrasse No. 38), Hafnerhaus, Landstrasse Hauptstrasse No. 79, Villa Pronay in Hetzendorf, 1823 Baden bei Wien, Grinzing, Döbling, Mödling, Nussdorf, Kahlenbergerstrasse No. 26, Grinzingerstrasse No. 8, 1825–1827 Schwarzspanierhaus.

Johannes Brahms: For the 30 years that he lived in Vienna he occupied rooms in a building now demolished; the site is commemorated by a tablet affixed to the Polytechnik.

Anton Bruckner: 1891 Emperor Francis Joseph allotted to him a dwelling in a side–wing of the Prince Eugen palace, known as the Belvedere.

Christian Willibald Gluck: Rennweg No. 22, 1781 Perchtoldsdorf, Wiedner Hauptstrasse No. 22.

Josef Haydn: "Kantorei" (belonging to the St. Stephan's Cathedral), Michaelerhaus, Seilerstätte, 1760 Ungargasse, 1761 Eszterházy palace, Mariahilf, Hauptstrasse No. 12, "Zum Weissen Stern", Hainbergerhaus, Seilerstätte No. 15, 1795 Neuer Markt, Windmühl, Kleine Steingasse No. 84 (now Haydngasse).

Wolfgang Amadeus Mozart: 1700 Rauhensteingasse No. 934 (now No. 8, "Mozarthof"), 1767 Wipplingerstrasse No. 25, Salzgries No. 437, 1781 Palace of the Archbishop of Salzburg, Count Hieronymus Colloredo, Petersplatz, Graben–Tuchlauben, Schulerstrasse No. 8, 1781 Singerstrasse No. 856, Spenglergasse No. 577, "Zum Auge Gottes" (Tuchlauben No. 4), Am alten Fleischmarkt No. 729, "Zum Weissen Ochsen", 1781 Graben No. 1175, 1787 Landstrasse Hauptstrasse No. 224 (now Hühnergasse No. 17), 1788 Währingerstrasse No. 135, Freihaus auf der Wieden.

Franz Schubert: Nussdorferstrasse No. 54, 1822 Grünetorgasse, 1823 Stubenbastei No. 1187, Wieden, "Frühwirthaus" (next to the Karlskirche), Wipplingerstrasse No. 1828, Firmangasse.

Johann Strauss: Refranogasse No. 76 (now Lerchenfelderstrasse No. 15), 1864 Praterstrasse No. 54, Hetzendorf, Igelgasse.

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